PE 1109
.C4
1848
Copy 1

LIBRARY OF CONGRESS.

Chap. JPE1109

No. .C4

1848

UNITED STATES OF AMERICA.

A

# GRAMMAR

OF THE

# ENGLISH LANGUAGE;

ADAPTED TO THE

## SCHOOLS OF AMERICA.

BY JOSEPH R. CHANDLER,

EDITOR OF THE UNITED STATES GAZETTE.

PHILADELPHIA:

THOMAS, COWPERTHWAIT & CO.

1848.

PE1109
.C4
1848

Entered, according to Act of Congress, in the year 1847, by

THOMAS, COWPERTHWAIT & CO.,

in the clerk's office of the District Court of the United States for the Eastern District of Pennsylvania.

STEREOTYPED BY J. FAGAN.

PRINTED BY SMITH AND PETERS.

# PREFACE.

English Grammar has, within a few years, assumed that degree of importance in schools, to which its usefulness entitles it, almost every person is ready to acknowledge its utility, and many are anxious to become masters of it: hence, almost every treatise on the subject has been purchased with avidity, and read with patience. The desire of the uninformed to acquire a knowledge of their own tongue, has induced the learned to attempt an analysis of its principles, and to reduce it to those rules by which other languages are governed. If they have failed in their attempt to make their works fully understood, and, consequently, generally useful, it is because they have attempted to show what the principles of grammar *are*, rather than how they may be acquired.

A long acquaintance with the business of teaching convinced the author of this work that the study of English Grammar may be made as interesting to the pupil as that of any other science; and that it is only necessary to fix the attention, and excite the emulation of scholars, by lucid explanations and familiar examples, to insure a rapid progress.

That the pupils' acquirements in English Grammar are, in general, so far behind their knowledge of other sciences, is chiefly owing to the want of a proper arrangement of their studies. They are, in general, required to commit to memory whole pages of uninteresting matter, of the application of which they are profoundly ignorant, and of which a large proportion of the words are entirely above their comprehension. Thus, the definitions of the parts of speech, the declension of pronouns and conjugation of verbs, and sometimes the rules of Syntax, are required from the pupil, before he is able to designate the

parts of speech of which a simple sentence is composed. To obviate this difficulty, a system of teaching is proposed in which the scholar, by commencing with the business of parsing, is immediately made acquainted with the necessity for understanding the definitions of the parts of speech as they occur progressively in his lessons: and hence, by a continual application of them, he becomes conversant with their uses, and familiar with their various ramifications. The scholar, when he has read the definition of the parts of speech, and seen their application as they occur in his first lessons for parsing, will find that the task of committing to memory the explanations in Etymology is materially diminished.

For this purpose, the progressive lessons of etymological parsing are inserted, accompanied by the most simple exposition of each sentence. These lessons, which, by their constant reference to the explanations of the different parts of speech, must fix in the mind of the scholar the just value of words, and give him a facility in the use of grammatical terms, will, it is confidently believed, be as useful in grammar, as maps are in geography.

The arrangement of the work will be found to agree, as much as practicable, with that of other works of a similar kind. A new classification of some words seems required by the analogy of our language; but as an alteration in the nomenclature of any science is attended with much difficulty, it was deemed best to adhere, as far as possible, to admitted arrangements; especially where a difference in the use of terms would make no essential difference in composition.

On the subject of the use of a passive voice in the indefinite form of the verb, a chapter has been given containing an argument for the admission of a form which is now coming into general use. But, aware that many teachers are opposed to the introduction of such a form of the verb, or rather that they deny its existence, care has been taken to separate that chapter from the text of the work; and, in the course of the treatise, there is no parsing or compilation provided in that form.

It is often said by people of some real claim to science, that the best knowledge of Grammar is to be obtained from reading attentively the approved works of the language; and that the tedious business of Etymology and Syntax is only a useless tax upon the time and patience of a scholar. Such persons must have but little acquaintance with the early progress of the human mind, and still less knowledge of the art of directing it. A pleasing style may be acquired from an intimate acquaintance with the English classics; but no man has ever become a grammarian from reading them. We may learn from them to think correctly, act nobly, and live virtuously; but not to write grammatically. It is the sentiment that excites our admiration, and the pleasing (not always correct) disposition of the words, which creates that peculiar pleasure we receive in reading; hence, even supposing the works free from those errors in which almost every page abounds, the reader has but a small chance of correcting those improprieties which all acquire in their nursery, and of which few, even in the severer labors of composition, have been able to divest themselves. For it is the law which gives a knowledge of offence; and if no law, or rule is given, we may go on our whole life-time reading and writing, without once perceiving the difference between a pleasing and a correct style.

It is not presumed that even a perfect knowledge of the rules of Syntax will prevent an occasional violation of them; imitative as we are, it is natural that the examples which are every hour uttered in our ears, or spread before our eyes, should have a greater effect than the cold precept which is seldom repeated, and more rarely followed. The writings of every grammarian are sometimes, from inattention, at variance with his own rules.

The study of English Grammar has been much neglected, and even discountenanced, by men of science, from the belief that a knowledge of the Latin language is sufficient to make an English scholar. Though it is true that, in all languages, the great principles of Grammar are the same, yet there are certain forms of expressions, and some peculiarities, in every language

which can not be reached by the rules of any other. These forms and expressions exist in a peculiar manner in the English language; and, however liberal may be the attainments of the pupil in Latin or Greek, he is not an English scholar till these are understood.

The progress of the pupil in foreign, and particularly in the learned languages, would be materially accelerated, were he to commence the study of Grammar in his maternal tongue: he would certainly understand the principles, when he saw them applied to the language which he already understood; and this knowledge of the general principles of Grammar would be a powerful auxiliary in the acquirement of any ancient language which he might be desirous of learning.

It has been the object of the author to preserve, throughout the whole work, great simplicity of explanation, in order to reduce the study of Grammar to the capacity of those to whom it is generally assigned. And this simplicity especially pervades the parsing lessons, where frequent repetition is intended to fix in the mind of the young scholar, the definition and offices of the parts of speech, and to familiarize him with all their accidents and combinations.

This book is not intended as an essay upon Grammar, but as the hand-book of the scholar who wishes to commence the study of English Grammar, and feels the need of simple and familiar explanations and illustrations, and oft-repeated rules.

# EXPLANATIONS.

The teacher who may adopt this book will scarcely need any hint in regard to its use. He will understand how to arrange his classes, and how to adapt the various lessons to their capacities and previous attainments; and he will comprehend the arrangements of the lessons, and know how to simplify them even beyond what has already been effected.

Should any seek to acquire a knowledge of Grammar without the aid of a regular teacher, it may not be improper to say to them that the work commences with a cursory view of the parts of speech, which may be useful in acquiring a primary knowledge of their several uses, in that part of the work which purports to treat at large of Etymology. Every definition should be carefully studied, and applied in some appropriate parsing; and each new parsing example should include all that has been previously explained; and every successive lesson should, as far as possible, be connected with its predecessors.

The author of this volume does not pretend to write for the instruction of teachers: the book herewith presented is intended, by its simplicity of illustration, to instruct the scholar, and thereby assist the teacher. Much of the success of the work must depend upon the exertions of the instructor, upon the adaptation of the lessons to the capacity of young pupils, and the explanations and illustrations which may be given in addition to those with which the work abounds.

Persons not conversant with the labors of the school-room, will be struck with the amount of repetition in the body of the work—the experienced preceptor will bear in mind, undoubtedly, that almost every lesson he gives is made useful by being, in part, a repetition of former instruction.

# INTRODUCTORY GRAMMAR.

## PRELIMINARY REMARKS.

ALTHOUGH most pupils who enter upon the study of Grammar have, by associating with other scholars, gathered some knowledge of the names and uses of the parts of speech, yet it frequently happens that scholars commence the regular study of this science without having a knowledge of its most simple rules. It is best, therefore, "to begin at the beginning:" such a course must save the scholar from much confusion, and relieve the teacher from much inconvenience. With this view, it has been deemed expedient to give the scholar a cursory glance at the parts of speech, and their most important relations; and to familiarize him with the use of some of the constantly recurring terms, before he enters upon the regular study. Nothing will be omitted in the body of the work which can illustrate the rules; but it is desired *there* to treat at large of each part of speech in its place; in doing which, it will often become necessary to mention and to make use of certain of them, of which no account will have been given: for example, in speaking of cases of nouns, it is convenient to mention prepositions and participles. A slight knowledge of the name and principal purpose of each part of speech may then be deemed a convenient, if not a necessary, preparation to a particular study of all.

# PARTS OF SPEECH.

A] The words in the English language are classed under ten different heads—Nouns, Articles, Adjectives, Verbs, Pronouns, Prepositions, Participles, Adverbs, Conjunctions, Interjections. These are called parts of speech. When, therefore, the scholar is asked what part of speech is any particular word, he will understand that he is asked whether it is a Noun, a Pronoun, an Adjective, a Verb, an Adverb, a Participle, an Article, a Preposition, an Interjection, or a Conjunction; for it must be one of these.

Each of the definitions in the following preparatory lessons is marked with a letter of the alphabet; and in parsing the parts of speech under the subsequent lessons, the scholar should repeat the rules which apply.

## NOUN.

B] A NOUN is the name of any person, thing, or idea: as John, man, woman, angel, house, elegance, thought, wisdom.

Let the scholar point out the Nouns in the following sentences, and tell why they are Nouns:

"Man has an idea of the wisdom and goodness of his Maker."
"God created man in his own image."
"Heaven is full of happiness, and of angels."

*Heaven* is a Noun, because it is a name. [B

## OF ARTICLES.

C] There are only three words called ARTICLES, namely, *A*, *An*, and *The*. They refer to nouns, and are said to *limit* them, as *a* man, *the* men.

D] *A* and *an* are *Indefinite Articles*. There is no difference in the meaning of these two words; *an* is used in the place of *a*, before words that begin with a vowel sound, as *a* man, *an* ox.

E] *The* is a *definite* Article.

EXAMPLES OF PARSING.

A horse—The cow—An ox.

*A* . . . is an indefinite article, limiting *horse.* [D
*Horse* is a noun, because it is a name. [B
*The* . . is a definite article, limiting *cow.* [E
*Cow* . . is a noun, because it is the name of a creature. [B
*An* . . is an indefinite article, limiting *ox*, and takes the place of *a* in this sentence, because the next word (ox) begins with a vowel sound. [D
*Ox* . . is a noun, because it is the name of a creature. [B

## ADJECTIVES.

F] An ADJECTIVE is a word used to *qualify* a noun, by expressing some property of the person, thing, or idea, for which the noun stands, as *good*, *bad*, *old*, *new*, *high*, *low*. These are Adjectives, and, when applied to a noun, aid that word to distinguish the object for which it stands from another of the same class; as, a *good* book, not a *bad* book—a *high* office, not a *low* office—an *old* cloak, not a *new* cloak.

In parsing, the scholar will say that the adjective qualifies a noun.

EXAMPLES OF PARSING.

A good boy.

*A* . . is an indefinite article, limiting the noun *boy.* It will be recollected that articles, though placed before adjectives, do not refer to or control them. [D
*good* is an adjective, qualifying the noun *boy.* [F
*boy* . is a noun, because it is a name. [B

The large Bible—The beautiful city.
The longest street—The highest monument.
The wildest animal—The holy place.

## VERBS.

G] VERBS generally express what is declared of some object, or its existence. That is, they represent the *action*, or *being*, of some person or thing.

| | Verb. | | Verb. |
|---|---|---|---|
| Charles | writes. | William | reads. |
| The people | worship. | The birds | sing. |

EXAMPLES OF PARSING.

The new ship sails.

*The*. is the definite article, limiting *ship*. [E
*new*. is an adjective, qualifying *ship*. [F
[It may be remarked that adjectives will make sense with the word thing, or things; as, *new* thing, *good* things, *many* things.]
*ship* is a noun, because it is the name of a thing. [B
*sails* is a verb, because it represents the *action* of *ship*. [G
[A verb is said to agree with the word whose action it represents; and *sails* represents the action of *ship*. The verb *sails* is said to agree with *ship*.]

The old man mourns—A young girl laughs.
An elegant horse trots—The Holy Bible instructs.

## PRONOUNS.

H] A PRONOUN is a word standing for a noun, as for *John* one may say *he;* thus, John writes, and *he* reads—that is, John reads: *he*, then, is a Pronoun. I saw a man *who* was at Monterey. *Who*, represents the same person that is represented by the noun *man; who* is, therefore, a Pronoun.

Napoleon called Murat, and told *him* to ask the queen whether *she* would be ready.

*I* informed *her* that the roads were bad, and that *they* would need repairing.

EXAMPLES OF PARSING.

The boy told his mother *he* loved her.

*The* . . is a definite article, limiting *boy*. [E
*boy* . . is a noun, because it is a name. [B
*told* . . is a verb, because it signifies the *action* or doing of a person. This verb agrees with *boy*. [G
*his* . . . is a pronoun; it stands for *boy*. [H
*mother* is a noun, because it is the name of a person. [B
*he* . . . is a pronoun, standing for *boy;* that is, the boy loved. [H
*loved* . is a verb, because it is the action of *he* (he loved), and agrees with *he*. [G
*her* . . . is a pronoun; it stands for mother. [H

A bad boy destroyed his book.
John told Mary—*she* told *her* mother.
John saw the man who wrote the work.

## PREPOSITIONS.

I] PREPOSITIONS are words used to show the relation of words, or parts of a sentence, with other words, which they are said to govern. They are such words as by, in, or into, with, without, to, unto.

The boat sank *in* the river. The men rode *with* the army. He fell *upon* his face.

Prepositions govern the nouns to which they principally relate; for example, John rode *in* a gig: here, *in* governs *gig*. Charles shot *at* the birds: here, *at* governs *birds*.

### EXAMPLES OF PARSING.

The servant rode behind the carriage.

*The* . . . is a definite article, limiting *servant*. [E
*servant* . is a noun, because it is a name. [B
*rode* . . . is a verb, because it represents action; it represents the action of *servant*, and agrees with that word. [G
*behind* . . is a preposition; it *governs* the noun *carriage*. [I
*the* . . . . is a definite article, limiting *carriage*. [E
*carriage* is a noun, because it is the name of a thing. [B

He falls upon the pavement: *upon* is a preposition, governing *pavement*.
Charles came *into* the room: *into* is a preposition, governing *room*.
Henry looked *through* the hole.
He rode *from* the place.

## PARTICIPLES.

J] PARTICIPLES are words derived from a verb, and partake of the characteristics of verbs and adjectives, as loving, destroyed, having destroyed.

### EXAMPLES OF PARSING.

Mary found a little dog, *tearing* her dresses.

*Mary* . is a noun, because it is the name of a person. [B
*found* . is a verb, because it represents the action of *Mary*. [G
*a* . . . . is an indefinite article, limiting *dog*. [D
*little* . is an adjective, qualifying *dog*. It qualifies or assists the word *dog* to represent the particular animal, by referring to its size. [F
*dog* . . . is a noun, because it is the name of an object. [B
*tearing* is a participle from the verb *tear*. Most words that end in *ing* are participles. [J

*her* . . . is a pronoun, standing for the noun *Mary*. [H
*dresses* is a noun, because it is the name of certain things. [B

"He discovered the island, *buried* beneath the water." In this sentence, *buried* is a participle from the verb to bury; it has a relation to *island*.

"William discovered the boys *playing* on the ice."

## ADVERBS.

K] ADVERBS are words used to qualify verbs, adjectives, adverbs, and participles. They are such words as rapidly, when, why, very, and fearfully. Almost all the words that end in *ly* are Adverbs.

### EXAMPLES OF PARSING.

The wild birds move rapidly when they fly.

*The* . . . is a definite article, limiting *birds*. [E
*wild* . . is an adjective, qualifying the noun *birds*. [F
*birds* . . is a noun, because it is the name of objects. [B
*move* . . is a verb, showing the action of *birds*. [G
*rapidly* is an adverb, qualifying the verb *move*. It shows the *manner* in which the action is performed. [K
*when* . . is an adverb, qualifying the verb *fly*, by showing the relative time. (It shows the relative time of the verb *move*, also.) [K
*they* . . . is a pronoun, standing for the noun *birds*. [H
*fly* . . . is a verb, showing the action of *they;* and *they* represents the noun *birds*. [G

John runs rapidly in the street.
Charles studies diligently at school.

## CONJUNCTIONS.

L] CONJUNCTIONS are words used only to connect certain words and sentences; they are such words as and, but, or, nor. Thus, John *and* Charles came to school.

### EXAMPLES OF PARSING.

William and Charles built a house, and sold it.

*William* is a noun, because it is the name of a person. [B
*and* . . . is a conjunction, *connecting* William and Charles; because, by the use of *and*, both William and Charles are represented as doing one act. [L

*Charles* . is a noun, because it is the name of a person. [B

*built* . . . is a verb, expressing the action of William and Charles. It agrees, consequently, with the nouns *William* and *Charles*. [G

*a* . . . . . is an indefinite article, limiting *house*. [D

*house* . . is a noun, because it is the name of a thing. [B

*and* . . . is a conjunction, connecting *built* and *sold;* showing that both of the actions represented by the words *built* and *sold* were performed by the same agents, William and Charles. [L

*sold* . . . is a verb, because it represents an action. It represents the action of William and Charles, and, therefore, agrees with the nouns *William* and *Charles*. [G

*it* . . . . . is a pronoun, standing for the noun *house*. [H

James *and* William make a noise, *and* disturb the school.

John laughed when he saw William running *and* jumping in the streets.

## INTERJECTIONS.

INTERJECTIONS are certain words merely expressive of emotion, as Oh! Ah! Alas! &c. They are not said to relate to any other word.

# ENGLISH GRAMMAR.

1. English Grammar is the art of writing and speaking the English language with propriety.

2. Grammar is divided into four parts, viz., Orthography Etymology, Syntax and Prosody.

3. Orthography teaches the true powers of letters, and the just mode of spelling words.

4. Etymology treats of the different sorts of words, their use and variation.

5. Syntax treats of the formation of words into a sentence, and of their several relations and dependencies.

6. Prosody teaches to pronounce words according to accent and quantity. This definition, though strictly correct, is certainly limited, when the usual application of the term is considered.

As an elementary book, this work will be confined to Etymology, Syntax and Prosody.

7. As the terms, *object*, *primary*, and *secondary*, are frequently used in the course of this work, their meaning should be clearly understood by the scholar. By *object* is meant the person, thing, or event, for which a word stands, thus: *The house is old:* the building, referred to by the word *house*, is the *object* of the word house.

8. The *primary* is that part of speech to which some other word relates, thus: *An old house: house*, being referred to by *an* and *old*, is the *primary* of these two words.

9. A *secondary* is a part of speech which relates to some word,

as, She writes *elegantly*. *Elegantly* is used to express the manner of writing; it refers to the word *writes*, and is, therefore, a *secondary*.

RECAPITULATORY EXERCISES.

What is Grammar?
How is Grammar divided?
What is Orthography?
What is Etymology?
What is Syntax?
What is Prosody?
What is to be understood by object?
What is a primary?
What is a secondary?

## ETYMOLOGY.

10. The words of which the English language is composed are classed under ten different heads, called parts of speech, viz., Article, Noun, Adjective, Pronoun, Verb, Participle, Adverb, Conjunction, Preposition, Interjection.

### ARTICLE.

11. The article is placed before a noun to limit or define its extent. There are two kinds of articles, definite and indefinite.

### INDEFINITE ARTICLE.

12. The indefinite article is only the letter *a*, (or the word *an* before a vowel or silent *h*,) used in relation to a noun, to limit its extent from a general to an individual application.

EXAMPLES.

*A* man, *An* American,
*A* person's estate, *An* honorable man.

EXERCISE FOR THE PUPIL.

In the sentence, "A gentleman who held an honorable office under government, evinced an amiable weakness in declining a part of the salary;" let the scholar point out the indefinite articles, and state the reason for the difference in the spelling.

PARSING.

A scholar.

*A* is an indefinite article, limiting *scholar;* that is, showing that the word *scholar* means only *one* person.

An elephant.

*An* is an indefinite article, limiting *elephant.* It takes the letter *n*, because the next word (elephant) begins with a vowel.

An honest man.

*An* is an indefinite article, limiting *man.* It takes the letter *n*, because the next word (honest) begins with a silent *h.*

EXAMPLES.

A bull. A tree. An ear. An angel. An honest woman.

13. Though this article limits the noun to a single individual, it does not confine it to any particular one of the species; it is therefore called an *indefinite article.* Example: "He found man greater than all God's work beside;" that is to say, he found the human species, expressed by the word *man.* "He found *a* man greater than all God's work beside;" that is, a single individual, because the word man is now limited by the article, *a.*

## DEFINITE ARTICLE.

14. The definite article is *the;* it is the word used to limit a noun to some particular object of general acquaintance, or one which has been previously mentioned; as, *the* ship has arrived: that is, the one expected. *The* children are well: that is, our own children, or those inquired after, or any children to whom a particular reference has been made.

*The* is also used in a sense which is a little different from the above, as, "Moore died on *the* field of glory." Though no particular field, in point of locality, may be referred to, not even Corunna; yet, when a soldier is mentioned, the word FIELD is with much propriety considered as standing for a class. So, "Two men shall be in *the* field;" not any particular enclosure, but the general theatre of a husbandman's labors.

EXERCISE FOR THE PUPIL.

Let the scholar point out the articles in the following sentence: "The Lord created the heavens and the earth; and the earth was without form, and void."

15. The definite article may be used with the singular or plural number of a noun. It is sometimes applied to a noun in the singular number, when a whole class is understood; as, *The* mammoth no longer exists. *The* whale yields an abundance of oil.

PARSING.

The man prepared the ground.

*The* is a definite article, limiting the word *man;* that is, it makes the word *man* express some particular individual, spoken of or alluded to.

The boy parsed the lesson. The Alps are in Europe. The cow is in the barn. The lesson is closed.

RECAPITULATORY EXERCISES.

What is an Article?
How many kinds are there?
What words are Indefinite Articles?
When is AN to be used instead of A?
What is the use of the Indefinite Article?
What word is the Definite Article?
What is its use?

## NOUN.

16. The noun includes all words that are names; as, *John, man, book, weakness, action, reflection.*

PARSING.

John instructs a man.

*John* . . . is a noun, because it is the name of a person.
*instructs* is a verb, agreeing with *John.* [Refer to G, Parts of Speech, page 11.]
*a* . . . . . is an indefinite article, limiting *man.* [According to section 12, which should be repeated.]
*man* . . . is a noun, because it is the name of a person.

The boys have a holiday. An eagle has a beak.

17. Nouns are either *common* or *proper.* A common noun is a name common to every individual of the same species, or to the whole collectively; as, *man, boy, tree, animal.*

18. A proper noun is the name used to point out any one individual from another of the same species, as *Thomas, Delaware, London.*

19. As the proper noun is an attempt to designate the subject by name, independently of properties or qualities, it follows that it will not ordinarily admit of any limiting or qualifying power.

### PARSING.

The woman sent Thomas.

*The* . . . is a definite article, limiting the noun *woman.*

*woman* . is a noun, because it is a name. It is a noun *common*, because it is *common* to, or denotes any one of its whole kind.

*sent* . . . is a verb. [G

*Thomas* is a noun, because it is a name; and it is a noun *proper*, because it is *proper* to a particular individual. [Twenty individuals may be together; and the word *man*, as it would designate every one individually, would be *common* to all, and therefore a *common* noun; while *Thomas*, being *proper*, or appertaining to one, would be a *proper* noun.]

Cæsar sends health to Cato.

Rome is a city.

20. To nouns belong *person, number, gender* and *case.*

### PERSON.

21. *Person* is a distinction which is made in a noun between its representation of its object, either as spoken *to*, or spoken *of*. A noun used to illustrate a pronoun in the *first* person, is said to be in the first person; as,

I, *John*, saw an angel, &c.

22. A noun in the *second person*, represents a person or thing addressed; as,

*Charles*, I have need of your assistance.

Charles, in the above example, is addressed; and is, consequently, in the *second* person.

23. In the *third person*, the noun represents a person or thing spoken *of;* as,

*Charles* has read the *book.*

In the above example, Charles and book are spoken *of*, and, consequently, are in the *third* person.

PARSING.

The book belongs to Charles.

*The* . . . is a definite article, limiting *book.*

*book* . . . is a noun, because it is a name; noun *common*, because it is a name common to all books. It is in the *third person*, because the *thing* which it represents is spoken of.

*belongs* is a verb, agreeing with *book.* [G

*to* . . . . is a preposition, governing *Charles.* [I

*Charles* is a noun, because it is a name; a noun *proper*, because it designates the particular or *proper* name of an individual. It is in the *third person*, because the *person* (Charles) is spoken of.

*Boys*, the lesson is completed.

*Boys* is a noun, because it is a name; a noun *common*, because it refers to a whole class, or kind. It is in the *second* person, because the boys are *addressed*, or *spoken to.*

The slate is on the table.

Henry, you may take a seat.

NUMBER.

24. *Number* is a distinction between one and more. It is usually pointed out by the orthography of the word.

There are two numbers; *singular* and *plural.*

25. A noun representing a single individual, is in the *singular* number. The *plural* number represents more than one object.

EXAMPLES.

| Singular. | Plural. |
|---|---|
| Boy, | Boys. |
| Woman, | Women. |
| Child, | Children. |

PARSING.

The child has shoes.

*The* . is a definite article, limiting *child.*

*child* is a noun, because it is a name; it is a noun *common*, because it is common, or is applied to all very young persons; it is in the *third person*, because the child is *spoken of*, and not *addressed;* it is in the *singular number*, because it expresses but *one*, or because only *one child* is meant.

*has* . is a verb, and agrees with *child* (the child *has*). [G

*shoes* is a noun, because it is the name of certain articles; it is a noun *common*, because it means any individuals of a whole class, or is

common to a whole class; it is in the *third person*, because the articles which the word represents are spoken of; it is in the *plural number*, because more than one shoe is meant.

Boys wear caps. A book has covers. John read the lessons.

26. The plural is generally formed by adding *s* to the singular; as, book, books.

27. Nouns ending in *s*, *sh*, *ch* soft, *z*, *x*, or *o*, form the plural by adding *es;* as, miss, misses; lash, lashes; church, churches; topaz, topazes; box, boxes; hero, heroes.

28. Nouns in *f* or *fe* form the plural in *ves;* as, loaf, loaves; life, lives.

29. The following form the plural according to the general rule: Dwarf, safe, scarf, brief, chief, grief, handkerchief, kerchief, mischief, fife, strife, hoof, reproof, proof, roof, gulf, surf, turf, fife. Those which end in *ff* also follow the general rule; as, muff, muffs. But staff has staves in the plural, though its compounds are regular; as, flagstaff, flagstaffs.

30. Nouns ending in *y* after a consonant, form the plural by changing the *y* into *ies;* as, lady, ladies. But those ending in *y* after a vowel, form their plural regularly; as, valley, valleys.

31. In the following nouns, the plural is irregularly formed:

| *Singular.* | *Plural.* | *Singular.* | *Plural.* |
|---|---|---|---|
| Man | men | Mouse | mice |
| Woman | women | Louse | lice |
| Child | children | Goose | geese |
| Ox | oxen | Tooth | teeth |
| Foot | feet | | |

32. The following have two forms of the plural, with different significations.

| *Singular.* | *Plural.* Regular. | | *Plural.* Irregular. | |
|---|---|---|---|---|
| Brother | brothers | (of one family) | brethren | (of one society) |
| Die | dies | (for coining) | dice | (for gaming) |
| Genius | geniuses | (men of genius) | genii | (a kind of spirits) |
| Index | indexes | (tables of reference) | indices | (signs in algebra) |
| Penny | pennies | considered as distinct objects. | pence | considered as a mass. |
| Pea | peas | | pease | |
| Cow | cows | | kine | |

33. In many words adopted from foreign languages, the original plurals are retained. Of this numerous class, some of the most common will be given as specimens:

| *Singular.* | *Plural.* | *Singular.* | *Plural.* |
|---|---|---|---|
| Alumnus | alumni | Antithesis | antitheses |
| Amanuensis | amanuenses | Arcanum | arcana |
| Analysis | analyses | Automaton | automata |
| Animalculum | animalcula | Axis | axes |

| *Singular.* | *Plural.* |
|---|---|
| Bandit | banditti |
| Basis | bases |
| Beau | beaux |
| Chrysalis | chrysalides |
| Crisis | crises |
| Criterion | criteria |
| Datum | data |
| Desideratum | desiderata |
| Diæresis | diæreses |
| Effluvium | effluvia |
| Emphasis | emphases |
| Erratum | errata |
| Focus | foci |
| Genus | genera |
| Hypothesis | hypotheses |
| Ignis fatuus | ignes fatui |

| *Singular.* | *Plural.* |
|---|---|
| Lamina | laminæ |
| Magus | magi |
| Miasma | miasmata |
| Nebula | nebulæ |
| Oasis | oases |
| Parenthesis | parentheses |
| Phasis | phases |
| Phenomenon | phenomena |
| Radius | radii |
| Speculum | specula |
| Stimulus | stimuli |
| Stratum | strata |
| Thesis | theses |
| Vertex | vertices |
| Virtuoso | virtuosi |
| Vortex | vortices |

34. Some words of this class have an English as well as a foreign form of the plural; as,

| *Singular.* | *Original Plural.* | *English Plural.* |
|---|---|---|
| Apex | apices | apexes |
| Cherub | cherubim | cherubs |
| Dogma | dogmata | dogmas |
| Encomium | encomia | encomiums |
| Gymnasium | gymnasia | gymnasiums |
| Medium | media | mediums |
| Memorandum | memoranda | memorandums |
| Seraph | seraphim | seraphs |
| Stamen | stamina | stamens. |

35. Some nouns, from the nature of the things which they signify, do not generally admit of a plural; as, water, gold, wheat, poverty, goodness, arithmetic. When, however, these words express things of which there are different kinds or divisions, they may be used in the plural. Thus, we may say wine, or wines; metal, or metals; virtue, or virtues; science, or sciences. *Waters* is often used in poetry; but seldom with a clearly plural meaning.

36. Some are used only in the plural; as, morals, manners, vespers, annals, archives, thanks, goods, scissors, statistics, politics.

37. Some are used in both numbers without changing their form; as, deer, sheep, news, means, series, species, optics, ethics.

## GENDER.

38. Gender is a distinction of a noun, with regard to sex.

39. There are three genders, viz., *masculine*, *feminine*, and *neuter*.

41. The *masculine* gender denotes objects of the male kind; as, Charles, lion, king, man.

42. The *feminine* gender denotes objects of the female kind; as, Caroline, lioness, queen, woman.

43. The *neuter* gender denotes objects which are not distinguished by sex; as, house, money, tree, street.

Let the scholar point out the genders of the following words: Countess, father, coach, duke, aunt, book.

Let the scholar supply a few nouns in all of the genders.

## PARSING.

Henry has lost an aunt.

*Henry* . . is a noun, because it is a name; a noun *proper*, because it appertains to an individual; it is in the *third person*, because the person is *spoken of; singular number*, because the word means or represents only one individual; it is in the *masculine gender*, because it represents a male. [41

*has lost* . is a verb, agreeing with *Henry*. [G

*an* . . . . . is an indefinite article, limiting *aunt;* and as the word *aunt*, which is the next to it, begins with a vowel, the article is *an*, instead of *a*.

*aunt* . . . is a noun, because it is a name; it is a *noun common*, because it is common to, or represents, any one of a class (any father's sister or mother's sister); it is in the *third person*, because the individual is spoken of; it is in the *singular number*, because only one person is meant; it is in the *feminine gender*, because the word *aunt* represents a female. [42

The book belongs to a lady.

*The* . . . . is a definite article, limiting *book*.

*book* . . . . is a noun, because it is a name; it is a noun *common*, because, without some other word, it would signify no book in particular; it is in the *third person*, because it is *spoken of;* it is in the *singular number*, because only one book is referred to; it is in the *neuter gender*, because it is of no sex. [43

*belongs* . . is a verb, agreeing with *book*. [G

*to* . . . . . is a preposition, governing *lady*. [I

*a* . . . . . is an indefinite article, limiting *lady*. It is without the letter *n* in this case, because the next word begins with a consonant. [D

*lady* . . . . is a noun, because it is a name; it is a noun *common*, because it is common to a whole class; it is in the *third person*, because the lady is *spoken of;* it is in the *singular number*, because only one lady is meant; it is in the *feminine gender*, because the word *lady* represents a female.

EXAMPLES.

The gentleman owns a horse. The road leads to Philadelphia.
The rose blooms in the summer. The brook flows through the meadow.

44. Many nouns of the neuter gender become masculine or feminine by poetical use; thus, *moon*, *ship*, &c., are sometimes feminine, and *sun* masculine.

45. Some nouns are masculine or feminine as they are differently applied, as *servant*, *friend*, &c. When the application of such words is uncertain, they are to be considered of the masculine gender, though by some they are said to be in the *common* gender.

46. There are three ways of distinguishing sex: 1, by the use of different words; 2, by the use of different terminations; 3, by prefixing or affixing another word. The following nouns are arranged according to these three methods:

### 1. *Different words.*

| *Masculine.* | *Feminine.* | *Masculine.* | *Feminine.* |
|---|---|---|---|
| Bachelor | maid | King | queen |
| Beau | belle | Lad | lass |
| Boar | sow | Lord | lady |
| Boy | girl | Male | female |
| Brother | sister | Man | woman |
| Buck | doe | Master | mistress |
| Bull | cow | Monk | nun |
| Cock | hen | Nephew | niece |
| Colt | filly | Papa | mamma |
| Dog | bitch | Rake | jilt |
| Drake | duck | Ram | ewe |
| Earl | countess | Singer | songstress |
| Father | mother | Sir | madam |
| Friar | nun | Son | daughter |
| Gander | goose | Swain | nymph |
| Hart | roe | Uncle | aunt |
| Horse | mare | Wizard | witch. |
| Husband | wife | | |

### 2. *Difference of termination.*

| *Masculine.* | *Feminine.* | *Masculine.* | *Feminine.* |
|---|---|---|---|
| Abbot | abbess | Canon | canoness |
| Actor | actress | Caterer | cateress |
| Administrator | administratrix | Chanter | chantress |
| Ambassador | ambassadress | Count | countess |
| Arbiter | arbitress | Czar | czarina |
| Auditor | auditress | Dauphin | dauphiness |
| Author | authoress | Deacon | deaconess |
| Baron | baroness | Director | directress |
| Benefactor | benefactress | Don | donna |
| Bridegroom | bride | Duke | duchess |

| *Masculine.* | *Feminine.* |
|---|---|
| Elector | electress |
| Emperor | empress |
| Enchanter | enchantress |
| Executor | executrix |
| God | goddess |
| Giant | giantess |
| Governor | governess |
| Heir | heiress |
| Hero | heroine |
| Host | hostess |
| Hunter | huntress |
| Inheritor | inheritrix |
| Instructer | instructress |
| Jew | jewess |
| Lion | lioness |
| Marquis | marchioness |
| Mayor | mayoress |
| Negro | negress |
| Patron | patroness |
| Peer | peeress |
| Poet | poetess |
| Priest | priestess |
| Prince | princess |
| Prior | prioress |
| Prophet | prophetess |
| Protector | protectress |
| Shepherd | shepherdess |
| Songster | songstress |
| Sorcerer | sorceress |
| Sultan | sultana, sultaness |
| Suiter | suitress |
| Testator | testatrix |
| Tiger | tigress |
| Traitor | traitress |
| Tutor | tutoress |
| Tyrant | tyranness |
| Victor | victress |
| Viscount | viscountess |
| Votary | votaress |
| Widower | widow. |

### 3. *Prefixes or affixes.*

| *Masculine.* | *Feminine.* |
|---|---|
| Gentle*man* | gentle*woman* |
| Land*lord* | land*lady* |
| *Man*-servant | *maid*-servant |
| *He*-bear | *she*-bear |
| *Cock*-sparrow | *hen*-sparrow |
| Pea*cock* | pea*hen* |

## CASE.

47. Case distinguishes the relation of a noun or pronoun to some other word in the sentence. It represents the object as being, having, doing, suffering, or addressed; or in some relation.

48. There are three cases, nominative, possessive, and objective.

### NOMINATIVE CASE.

49. The *nominative* case represents its object as being or doing, or as addressed; thus,

| *Nominative.* | |
|---|---|
| Charles | is at home. |
| William | writes. |
| The boy | has a book. |

50. The nominative case is the immediate subject; it is, therefore, sometimes addressed, and is then called *nominative independent;* thus,

*Nom. Ind.*

Charles, I wish you to write.

POSSESSIVE CASE.

51. The *possessive* case denotes that to which something belongs; as,

| | *Possessive.* | |
|---|---|---|
| That building is | Mary's | house. |
| The veto is the | sovereign's | right. |

Mary is possessed of that house. The sovereign is possessed of the right of the veto.

The nominative and objective cases of nouns are spelled alike. The possessive is formed by adding an apostrophe (') and the letter *s* to any noun.

| *Nominative.* | | *Possessive.* | |
|---|---|---|---|
| The man | owns the horse. | That is the man's | horse. |
| The men | own that house. | That is the men's | house. |

But if the plural number of the noun ends in *s*, then only the apostrophe is used to form the possessive case in the plural number; thus,

That hat belongs to the boy. It is the boy's hat.
That bench belongs to the boys. That is the boys' bench.

OBJECTIVE CASE.

52. The *objective* case represents its object as being the person or thing which some one possesses; as,

| | *Objective.* |
|---|---|
| Charles has a | book: |

the recipient of an action; as,

| | *Objective.* |
|---|---|
| Moses smote the | rock: |

or the object of a relation; as,

| | *Objective.* |
|---|---|
| He was in a | boat. |

EXAMPLES OF CASES.

| *Nominative.* | | *Objective.* | | *Objective.* |
|---|---|---|---|---|
| Henry | wrote a | letter | with a | pen. |
| Charles | saw the | ship | through a | telescope. |
| William | has a | dog | in the | house. |
| The boy | is sick | | in his | bed. |
| The man | was | | in his | room. |

53. When a noun or pronoun represents the person or thing addressed, it is said to be in the nominative case *independent;* that is, independent of any verb, or any declaration; as,

*John*, your father has come.

*John* is said to be a noun, second person, singular number, nominative case independent.

There is also a case *absolute*, which is thus formed: "The *work* having

been accomplished, the laborers withdrew." This form of expression is sanctioned by good custom, and it is scarcely worth while to disturb it: but it is to be regarded as an innovation. (See SYNTAX.)

## PARSING.

The carpenter built a house near the bishop's church.

*The* . . . . . is a definite article, limiting *carpenter;* that is, limiting the word *carpenter* to express a particular member of that craft.

*carpenter* . is a noun, because it is a name for a person of a particular employment; it is a common noun, because it is applied to all persons of that employment; it is in the third person, because it represents the person or object as spoken of; it is in the singular number, because only one object is meant; it is in the masculine gender, because denoting a male; and it is in the *nominative case*, because it represents the *carpenter* as *doing* something—that is, *the carpenter built.*

*built* . . . . is a verb, and agrees with *carpenter.* [G

*a* . . . . . is an indefinite article, limiting *house.*

*house* . . . . is a noun, because it is a name; it is a noun common, because it is the general name of dwellings, common to all tenements; it is in the third person, because the house is spoken of; it is in the singular number, because only one house is alluded to, it is in the *objective case*, because it is the recipient of an action —namely, of the action represented by the word *built;* it is the object of that action, and therefore in the objective case.

*near* . . . . . is a preposition, governing *church.* [I

*the* . . . . . is a definite article, limiting *bishop's.*

*bishop's* . . is a noun, because it is the name of a person; it is a noun common, because common to all officers of that grade; it is in the third person, because the object is spoken of; it is in the singular number, because only one bishop is alluded to (which may be known by there being an *s* after the apostrophe); it is in the *possessive case*, because the object is represented as denoting ownership or possession, and relates to the noun *church.*

*church* . . . is a noun, because it is a name; a noun common, because it is common to all of a class of buildings; in the third person, because spoken of; and in the *objective case*, because its relation is pointed out by another word, viz., the word *near.* It is, therefore, governed by *near.*

A bird's nest was on a branch of the tree.

William's father has a garden in the country.

The scholar will see, when he reaches the chapter on pronouns, the influence of words implying *relation*, upon the *case*, or *spelling*, of primary words.

RECAPITULATORY EXERCISES.

What is a noun?
What is a common noun?
What is a proper noun?
Why will not a proper noun admit of an article before it?
What belong to nouns?
What is meant by the person of a noun?
What is meant by the second person?
What is meant by the third person?
What is to be understood by number?
What is the distinction between singular and plural?
What is gender?
How many genders are there?
What does the masculine gender denote?
What does the feminine gender denote?
What does the neuter gender denote?
When nouns are used expressive of either sex, alluding to neither in particular, of what gender are they to be considered?
What is understood by case?
How many cases are there?
What is meant by nominative case?
What is meant by possessive case?
What is meant by objective case?

## PRONOUNS.

54. Pronouns are used to save an improper or too frequent use of the noun. Thus we say *I* (and not the name of the person speaking) am happy: John reads well, because *he* (and not John again) has learned his lesson.

55. Pronouns have person, number, gender and case, as nouns.

Thus, a pronoun in the first person represents the person speaking; in the second, the person spoken to; and in the third, the person spoken of.

56. Pronouns are of four kinds: personal, relative, indefinite and possessive.

57. Personal pronouns are used immediately for the nouns, to continue the sense as if the noun were repeated.

EXAMPLE.—I saw Charles, and *he* told me that the book had appeared.

A personal pronoun may be the subject of a sentence, which a relative can not be.

EXAMPLE.—*He* who is wise, may be happy.

The person, and, in general, the number and case, of the personal pronouns, are distinctly marked.

### DECLENSION.

58. The *declension* of a pronoun signifies its changes on account of case.

The first and second persons, being always supposed present, and their sex consequently known, have no variation on account of gender.

The pronouns are thus declined:

SINGULAR NUMBER.

| *Gender.* | | *Nominative case.* | *Possessive case.* | *Objective case.* |
|---|---|---|---|---|
| | first person, | I, | my, | me |
| | second person, | thou, | thy, | thee |
| Masculine, | third person, | he, | his, | him |
| Feminine, | third person, | she, | her, | her |
| Neuter, | third person, | it, | its, | it. |

PLURAL NUMBER.

| | *Nominative case.* | *Possessive case.* | *Objective case.* |
|---|---|---|---|
| first person, | we, | our, | us |
| second person, | ye *or* you, | your, | you |
| third person, | they, | their, | them. |

There is no change in the plural number of the pronoun on account of gender.

Examples.—The ladies have arrived; you may hear *them* recite.—Tell the boys that *they* are dismissed.—I do not like the books, because *they* are badly printed.

The personal pronoun *it*, is sometimes used in a very *impersonal* sense; it occasionally represents a *verb*. For example: *To err* is human; or, *It* is human to err.

*It* is sometimes used for children; thus, The child is so small, that *it* will not hear you. In general, the neuter pronoun *it*, when used for persons, represents some diminutive (as, The *little* child; *it* is sick); and often it is used in ridicule.

### PARSING.

I teach you.

*I*..... is a personal pronoun; it is a pronoun, because it stands for, or takes the place of, a noun (that would represent the person speaking); it is in the first person, because it represents the person speaking [57]; it is in the singular number, because only one person is represented; (the gender is not to be noted, as no varia-

tion is observable in the first person;) it is in the nominative case, because it expresses the actor, or represents the object as *doing*. [49

*teach* . . is a verb, and agrees with *I*. [G

*you* . . . is a personal pronoun; it stands immediately for the names of the persons addressed, and those names might be used; as, I teach *you* (that is, *Charles* and *Mary*); it is in the second person, because it stands for the persons addressed; it is in the plural number, because it means more than one; it is in the objective case, because it is the object of the action represented by the word *teach*.

Let the scholar here decline the personal pronouns as in 58.

Thou borrowedst his lesson for their sister.

*Thou* . . . . . is a personal pronoun, standing directly for the person addressed; it is in the second person, because it represents the person spoken to; singular number, because only one is represented; it is in the nominative case, because it represents the action. (Decline the personal pronouns, 58.)

*borrowedst* . is a verb, agreeing with *thou*. [G

*his* . . . . . is a personal pronoun, in the third person, because it represents the person spoken of; it is in the possessive case, because it represents the owner or possessor of the lesson; and it belongs to *lesson*. (Decline the personal pronouns, 58.)

*lesson* . . . . is a noun common; (why?) third person, singular number; (why?) objective case, because it is the object of the verb *borrowedst*.

*for* . . . . . is a preposition, governing sister. [I

*their* . . . . . is a personal pronoun, standing for the persons alluded to; in the third person, plural number; and in the possesive case; governed by the noun *sister*. (Decline the pronouns.)

*sister* . . . . . is a noun common, third person, singular number, objective case, because it is connected with the other part of the sentence by the word *for*, which expresses the relation of, and is said to govern, the word *sister*.

It is proper here for scholars to understand that the case in which the noun or pronoun is placed by the intervention of such words as *by*, *from*, *with*, and *under*, is called *objective*, because the pronoun in *that* situation is spelled exactly as it is when it is the *object* of a verb; as, love him, for him, teach her, for her, help me, with me. It would not do to say, with I, for she, for they, &c.

59. The personal pronouns, myself, thyself, &c., are used when the nominative and objective cases represent the same person; as,

Charles loves *himself:*

or when some new degree of emphasis is required; as,

He *himself* saw it.

The reflective pronoun is also used to assist in giving emphasis, or intensity; as,

Charles did it himself. She herself did it.
Heaven itself would be invaded.

Observation. Some grammarians have attempted to separate the pronominal part of these words from the adjunct, *self* and *selves*, making *his*, *your*, &c., adjectives, qualifying *self* or *selves* as nouns. That this division is not warranted by the genius of the language, is evident from the orthography of this form of the pronoun in the third person; thus, *himself*, *themselves*: *him* and *them* can not be made adjectives. These pronouns should be styled *reflective* pronouns.

### RELATIVE PRONOUNS.

60. The relative pronouns are: who, which, and that. They are used to explain some property or circumstance of the leading sentence; as,

He who believes shall be saved. This is the man who wrote the book. This is the book which I purchased.

61. The relative pronoun has invariably some word or circumstance, called its antecedent, to which it refers for number, person and gender; that is, if the word to which the relative refers is in the plural number, the relative must be considered plural.

62. The relative pronouns admit of no variation on account of number and person, and only *who* for case. *Who* is thus declined:

Nominative *who*. Possessive *whose*. Objective *whom*.

63. The relative, *who*, is used for persons only:

*Antecedent.*
This is the man who purchased the book.
*Antecedent.*
These are the persons whom you seek.

64. In the possessive case, *whose*, as a relative, frequently has its antecedent in words representing inanimate, as well as animate objects—things as well as persons; as,

*Antecedent.* *Relative.*
Forests, *whose* dark shades are impervious to heat.

### PARSING.

The man who writes earns his bread.

*The* .... is a definite article, limiting man.
*man* .... is a noun common, third person, singular number, masculine

gender; in the nominative case, because the man is declared to *do* something, viz., "the man earns;" therefore it is in the nominative case, to earn.

*who* . . . . . is a relative pronoun; it is a pronoun, because it stands for a noun—it stands for *man;* (the word *man* is then its antecedent, from which it is to derive its number, person and gender, 61;) it is a *relative* pronoun, because it relates to and explains some circumstance of its antecedent, *man*, and derives its number and person from *man;* and as *man* was in the third person, singular number, masculine gender, so *who* must be the same. *Who* is then a relative pronoun (for persons), having *man* for its antecedent (61); of the third person, singular number, masculine gender; and in the nominative case. (The relative does not always agree with its antecedent in *case.*)

*writes* . . . is a verb, and agrees with *who.* [G

*earns* . . . is a verb, and agrees with *man.* [G

*his* . . . . . is a personal pronoun, relating to or standing for *man;* it is, therefore, in the third person, singular number, masculine gender, because the word *man*, for which it stands, has all these accidents; and as it signifies possession, or ownership, it is in the possessive case, and is governed by *bread.* (Decline the pronoun *he.*)

*bread* . . . is a noun common, third person, singular number, objective case, and is governed by *earns.* [Something of the idea of *government* may be obtained by the scholar, if he would answer such a question as this: Would you say, "I respect *he?*" or "I respect *him?*" *Him* would be right, because it is the object of the action representing *respect;* and on declining the pronoun, it will be seen that *him*, and not *he*, is in the *objective* case.]

The boy who studies, increases his knowledge.
He wrote the book which I own.
The stream, whose current is rapid.

In this last sentence, the word *whose* is a relative pronoun, having *stream* for its antecedent; it is, therefore, in the third person, singular number, neuter gender, because *stream* has all these accidents; it is in the possessive case, governed by *current.*

*Which* is used for things only; as,

*Antecedent.*
The books which you purchased.

*Antecedent.*
The bill which you gave to me is a counterfeit.

65. The relative, *that*, may be used either for persons or things.

In order to avoid tautology, *that* is generally introduced into a paragraph after one or two repetitions of *who* or *which.*

66. By common usage, *that* takes the place of *which* or *who*, when the word preceding the relative begins with *wh;* as, This is the wharf that I built. *Which*, in such a sentence, would be an unpleasant alliteration.

67. *That* is also used for *who* or *which*, when it follows the superlative degree of an adjective; as, The poorest man that walks the street.

### INTERROGATIVE PRONOUNS.

68. Who, which, and what, are called interrogative pronouns when they are used to ask questions; they are in the same number in which it is supposed the word will be which is the expected answer.

69. *Who*, as an interrogative pronoun, relates to a person; as, Who wrote the book? Ans. Voltaire wrote it.

70. *What* asks only in relation to a whole species, or to an individual indefinitely; as, What do you desire? Ans. Water; a man; a chair.

71. *Which* asks definitely; as, Which will you have; this or that? *Which*, as an interrogative, is generally an adjective. [See ADJECTIVES.]

### PARSING.

Who formed your spirit?

*Who* . . . . is an interrogative pronoun; as the answer could scarcely fail of being "God," it would be said that it is in the third person, singular number. *Who* is in the nominative case: Nom. *who;* Poss. *whose;* Obj. *whom.*

*formed* . . is a verb, agreeing with *who.*

*your* . . . . is a personal pronoun, standing directly for the persons addressed; it is in the second person, plural number, possessive case, and governed by (or denoting the owner or possessor of) *spirit.*

*spirit* . . . is a noun common, third person, singular number, objective case, because its object is represented as receiving some action (represented by *formed*); it is, therefore, governed by *formed.*

Who heard your lesson? What makes you cry?

### INDEFINITE PRONOUNS.

72. Indefinite pronouns are, none, some, any, much, &c.; they refer to an indefinite antecedent.

### POSSESSIVE PRONOUNS.

73. Possessive pronouns are words derived from personal pronouns, which refer both to a thing possessed and its possessor. They are thus formed:

| | | | | | |
|---|---|---|---|---|---|
| From | I | and | me . . . . . | comes | *mine.* |
| " | thou | " | thee . . . . . | " | *thine.* |
| " | he | " | him . . . . . | " | *his.* |
| " | she | " | her . . . . . | " | *hers.* |
| " | we | " | us . . . . . | " | *ours.* |
| " | you . . . . . | | | " | *yours.* |
| " | they | and | them . . . . . | " | *theirs.* |

They may be either nominative or objective; as, You have a new book, mine is old. You read his letter, but you neglected theirs.

74. Thine, mine, yours, &c., stand invariably for two words, an adjective and noun; thus, They have my book, and I have thine; i. e., thy book. You respect my friends less than I do yours.

### PARSING.

Mine are good pens, thine are bad.

*mine* . . . . is a possessive pronoun, derived from the personal pronouns *I* and *me*, and referring also to *pens;* it is in the third person, because *pens*, which it really means, is in the third person; (all possessive pronouns are in the third person;) it is in the plural number, because *pens* is in the plural number; it is in the nominative case, because it is represented as *being;* it is nominative to *are.*

*thine* . . . . is a possessive pronoun, from the personal pronouns *thine* and *thee;* it relates to *pens*, having that word for its antecedent, and is therefore in the third person, plural number; it is in the nominative case.

He took my books, and left yours.

### COMPOUND PRONOUNS.

75. Whoever, whosoever, whichever, whichsoever, whatever and what, are called compound pronouns, because they involve the relative and antecedent; thus, Whoever subscribes may introduce a visiter, is equal to, Any person who subscribes may introduce a visiter.

This pronoun, like *who*, admits of a declension, thus: Nominative, *whoever, whosoever;* Possessive, *whosesoever;* Objective, *whomsoever.*

76. *Whatever* or *whatsoever*, as a pronoun, is equal to *any thing which.*

77. *What* is equal to *that* (or *those*) *which;* as, I love *what* (i. e., that *which*) another may hate.

78. As these compound pronouns stand for more than one word, each of them may be in two cases: "He eats whatever comes in his way." *Whatever* is the objective of *eats*, and the nominative of *comes.* "I know not what I should say;" i. e., I know not that which I should say. Here, *that* is the objective of *know*, and *which* the objective of *say.*

### PARSING.

He chastens whomsoever he loves.

*He*. . . . . is a personal pronoun, third person, singular number, nominative case. (Decline the personal pronouns, 58.)

*chastens* . . . is a verb, and agrees with *he*. [G

*whomsoever* . is a compound relative pronoun for persons; (as a relative pronoun, it has person, or *man*, for its antecedent; and the sentence may be thus changed, "He chastens the person whom he loves;") it is in the objective case, and, being compound, it represents its object (that is, the person referred to) as receiving two actions—he is *chastened* and is *loved*. It is governed by *chastens* and by *loves*.

He takes whatever pleases him.

*whatever* . . . is a compound relative pronoun for things; (the sentence may be thus changed, "He takes every thing that pleases him;") it is in the third person, singular number, and is in the objective case, governed by *takes;* it is in the nominative case to the word *pleases*.

Let the scholar parse the whole of the sentence.

Take whosesoever you see.

### RECAPITULATORY EXERCISES.

What is a pronoun?
What belong to pronouns?
How many kinds of pronouns are there?
How are personal pronouns used?
What is understood by declension?
How are personal pronouns declined?
What are THEMSELVES, HIMSELF, HERSELF, &c., called?
What words are relative pronouns?
What is the use of the relative pronoun?
From what does the relative derive its person and number?
Do relatives admit of any variation on account of number and person?
Which of them is declinable?
How is WHO declined?
For what is WHO used?
For what is WHICH used?
How may THAT be used?
Which are the interrogatives?
What is the use of WHO?
How is WHAT used?
How is WHICH used?

What are possessive pronouns?
How are they derived?
What words are compound pronouns?
How is WHOEVER declined?
What words are included in WHAT?

## ADJECTIVES.

79. An Adjective is a word used to qualify a noun, to represent more distinctly the person or thing of which it is the name; serving to assist the noun in distinguishing its object from another of the same species; as,

The *old* man, and not the *young* man.
Those are *soft* pens, and not *hard* pens.
*This* book is better than *that* book.

The scholar should be made to understand the difference between qualifying and expressing a quality. The adjective qualifies the word that is a noun, to represent more distinctly the object of which it is the name. Thus, *house* is a noun: if we say *that* house, we use *that* to qualify the noun, to represent more distinctly the house by position. If we say *green* house, we express by *green* only a quality in the building, and not in the *noun*. The word *green* qualifies *house*, to represent more distinctly its object (the building), by referring to the color.

### PARSING.

The old coat shamed the new vest.

*The* .... is a definite article, limiting *coat*.
*old* ..... is an adjective, qualifying the noun *coat;* that is, it qualifies the word *coat* to express more fully the state or situation of the particular thing for which the word *coat* is the name.
*coat* ..... is a noun common, third person, singular number, neuter gender (because it expresses no sex), and is in the nominative case to the word *shamed*.
*the* ..... is a definite article, limiting *vest*.
*new* ..... is an adjective, qualifying *vest;* that is, enabling the word *vest* to represent more distinctly the particular garment of which it is the name.
*vest* ..... is a noun common, third person, singular number, objective case; it is the objective case of the word *shamed*.

In the following sentence, let the scholar point out the adjectives: The warm weather induced the young people to put on light clothes, and to seek cool retreats from the meridian heat.

It has been remarked that almost every word (excepting the possessive cases of nouns and pronouns, and the articles) that will make sense with

the word *thing* placed after it, is an adjective; as, a *good* thing, an *excellent* thing, *the* thing, *some* thing. The remark is rather a hint to young scholars, than a rule of etymology.

80. There are six kinds of adjectives: common, pronominal, possessive, distributive, demonstrative, and numeral.

### COMMON ADJECTIVES.

81. A common adjective qualifies a noun by expressing some quality, situation or property of the object of the noun; as, the new book, high wall.

82. Most common adjectives admit of three degrees, denoting different relative degrees of quality; thus,

Wise, wiser, wisest.

83. The adjective, in its first state, expresses the quality, situation, &c., without any immediate relation to other objects: this is called the positive degree; thus,

Solon was a *wise* man.

84. The second degree of the adjective expresses either an increase or diminution of the same idea, by a relation to some other object or situation; as,

Solomon was *wiser* than Solon:

this is called the comparative degree.

85. The third state of the adjective expresses the same idea of quality in its highest or lowest state; as,

Solomon was the *wisest* man.

This is called the superlative degree.

*Great*, *large* and *big* are used by some persons as synonymous words; custom has done much towards destroying the real difference. There appears, however, to be a particular use for each, which none of the others can perform.

*Great* is properly allied to the mind, to the measurement of capacities, &c., as, "Washington was a great man;" "He was a man of great acquirements;" "The Great Spirit."

*Large* is used in relation to bodies; as, A large house; A large man, but not great, because he is ignorant. It is frequently used to express breadth, or thickness, and sometimes both, in opposition to length. *Example:* "The field is as *large* as it is long." "The mast of the ship was sufficiently *large*, but it was not long enough."

*Big* expresses some preternatural swelling or increase:

"The great, the important day, big with the fate
Of Cato and of Rome."

"And every groan she heav'd, was big with horror."

86. The change which the adjective undergoes in expressing these different degrees, is called comparison.

### COMPARISON OF THE ADJECTIVE.

87. Adjectives of one syllable are generally compared by annexing *er* for the comparative, and *est* for the superlative degree.

EXAMPLES.

| *Positive.* | *Comparative.* | *Superlative.* |
|---|---|---|
| Rich . . . . . | Richer . . . . . | Richest. |
| Short . . . . . | Shorter . . . . . | Shortest. |

88. There are a few adjectives which do not admit of this manner of comparison; these are called irregular:

EXAMPLES.

| *Positive.* | *Comparative.* | *Superlative.* |
|---|---|---|
| Good . . . . . | better . . . . . | best |
| Bad, evil *or* ill . . | worse . . . . . | worst |
| Far . . . . . | farther *or* further . . | farthest *or* furthest |
| Late . . . . . | later . . . . . | latest *or* last |
| Much *or* many . . | more . . . . . | most |
| Near . . . . . | nearer . . . . . | nearest *or* next |
| Old . . . . . | older *or* elder . . . | oldest *or* eldest |

89. Adjectives of more than one syllable are compared with the adverbs *more* or *less* in the comparative, and *most* or *least* in the superlative degree.

EXAMPLES.

| *Positive.* | *Comparative.* | *Superlative.* |
|---|---|---|
| elegant . . . | more *or* less elegant . . . . . | most *or* least elegant |
| beautiful . . | more *or* less beautiful . . . . | most *or* least beautiful. |

Some adjectives, from their nature, do not require any comparison; such as, round, square, and perfect.

90. Many dissyllables ending in *y*, *er*, silent *e*, and those accented on the last syllable, are often compared like monosyllables by *er* and *est*. For example:

| | | |
|---|---|---|
| happy . . . . . | happier . . . . . | happiest |
| noble . . . . . | nobler . . . . . | noblest |
| profound . . . . | profounder . . . . | profoundest. |

PARSING.

The old book contained more practical lessons for the youngest persons.

*The* . . . . . is a definite article, limiting *book.*

*old* . . . . . is a *common* adjective, [81] because it expresses some quality or property in the object of the noun *book;* it is in the positive degree of comparison, and is thus compared: Positive, *old;* Comparative, *older;* Superlative, *oldest.* It qualifies the noun *book.*

*book* . . . . . is a noun common, in the third person, singular number, neuter gender, and in the nominative case to *contained.*

*contained* . . is a verb, because it represents the being or doing of *book*, and agrees with its nominative *book.* [G

*more* . . . . . is an adverb, qualifying the adjective *practical.*

*practical* . . . is a common adjective [81]; it is in the comparative degree, and is thus compared: Positive, *practical;* Comparative, *more* practical; Superlative, *most* practical [89]. It qualifies the noun *lessons.*

*lessons* . . . . is a noun common, in the third person, plural number, because it means more than one lesson; neuter gender [43], and in the objective case; it is the object of *contained*, and is therefore governed by that verb.

*for* . . . . . is a preposition; it shows the relation between *lessons* and *persons;* it governs the noun *persons.*

*the* . . . . . is a definite article, limiting *persons.*

*youngest* . . . is a common adjective, in the superlative degree of comparison; it is thus compared: Positive, *young;* Comparative, *younger;* Superlative, *youngest.* It relates to, and therefore qualifies, *persons.*

*persons* . . . is a noun common, third person, because spoken of; plural number, objective case, and governed by the preposition *for.*

[By reading the sentence, "The book contained more practical lessons for the youngest persons," the force or governing power of the word *for*, on the *sense*, will be perceived; and by substituting the pronoun *them* for "the youngest persons," the influence of the word upon the *case* will be observed. One could not correctly say, *for they.*

PRONOMINAL ADJECTIVES.

91. Pronominal adjectives are of a mixed nature; they participate in the nature of the pronoun and the adjective. They are thus divided: distributive, demonstrative, and indefinite.

### DISTRIBUTIVE ADJECTIVES.

92. Distributive adjectives are: each, every, either, neither; they refer to things considered individually; as,

Every person was destroyed. Each person was silent.

*Either* is often confounded with *each*. *Either* refers to one of a class indefinitely; as, "You have two excellent books; as I do not need both, and as there is no difference, I will take *either*." *Each* refers definitely to the individuals of a class; as, "He had a book in *each* hand."

### DEMONSTRATIVE ADJECTIVES.

93. Demonstrative adjectives point out with precision the object of their relation; they are, such, which, former, latter, other, (preceded by the definite article, *the* other,) this and these, that and those.

*This* relates to an object near, with *these* for its plural; *that* relates to an object at a greater distance, with *those* for its plural; as, This book which I have in my hand, is better than that book on the shelf.

94. Some, many, much, any, and a few other similar words, may be considered *indefinite* adjectives; *all*, either as a pronoun or adjective, may be termed *collective*.

95. When two persons or things are mentioned, *that* relates to the former, *this* to the latter; as, The Schuylkill and the Delaware are beautiful rivers; *this* (the Delaware) forms the eastern, *that* (the Schuylkill) the western boundary of Philadelphia.

96. The adjective *such* is often misused for *those*. *Such* only refers to a noun representing persons or things, in relation to a whole class; thus, "*Such* men as you have mentioned, may be trusted:" *such* men [as those are whom] you have mentioned, may be trusted: i. e., no particularly named men, but only any of that kind.

97. *Those*, on the contrary, refers to the noun definitely; as, Those men whom you mentioned may be trusted; i. e., the very persons named, and not every person like them.

98. *Which* and *what*, when used as adjectives, retain their respective pronominal qualities. A noun qualified by *what*, or *whatever*, appears to have two cases, as the pronoun *what* has: thus, I know not what book I want; i. e., I know not the book which I want.

99. The adjectives *which* and *what*, when used in asking questions, are called *interrogative* adjectives, and seem to find a relative word in the manner of pronouns. For example: Which book will you have? Answer. I will have *that* book: or, What book will you have? Answer. I will have a Grammar.

The difference between *which* and *what*, as adjectives, is similar to that

between the same words as pronouns, when used interrogatively. *Which* is more definite, more demonstrative, and more particular. As an interrogative, *which* is answered by *this*, *that*, *the other;* while *what* is usually answered by some noun. For example: Which book will you have? Answer. I will take *this*, or *that*, or any other, or any one.—What book will you have? Answer. I will have a work on history, or on philosophy, &c.

100. When a verb comes between the adjective and the noun or pronoun to which it relates, the adjective expresses a positive quality of the object, and it is not said to qualify the noun or pronoun; as, The man is good and wise. *Good* and *wise* are not used directly to distinguish one man from another, but merely to express positive qualities of the person spoken of.

### PARSING.

Each man earns some money.

*Each* . . . . . is a distributive pronominal adjective; (it is *distributive*, because, while it implies that all the men referred to earn, it alludes to only one directly;) it qualifies *man*.

*man* . . . . . is a noun common; (why?) third person; (why?) singular number; (why?) masculine gender; (why?) and in the nominative case to the verb *earns*.

*earns* . . . . . is a verb, because it represents the action of some one; and as it represents the action of *man*, it is said to agree with its *nominative*, man.

*some* . . . . . is an indefinite pronominal adjective [see 94]; it qualifies money. [*Some* seems occasionally to have a comparative in *more*, and a superlative in *most;* as, He has some books—he has more books *than* she—he has the most books of all. But it will be found, on examination, that *some* is too indefinite to allow the use of the word *as* before and after it, as does the word *good*—"as good as;" and consequently it can not be compared, and ought not to be considered in any degree. *More* and *most* are part of the comparison of *much* for quantity, and *many* for number.]

*money* . . . . is a noun; (why?) third person; (why?) singular number; (why?) neuter gender, because it has no reference to sex; it is in the objective case, because it represents the article for which it stands as the *object* of some action (*earns*), and is therefore governed by the verb *earns*.

Every book has its own place.

*Every* . . . . is a distributive adjective, (why?) qualifying *book*.

*book* . . . . . is a noun common (?), third person (why), singular number (?), neuter gender (?), in the nominative case to the verb *has*.

*has* . . . . . is a verb, and agrees with its nominative, *book*. (What has? Answer, The book *has*.)

*its* . . . . . is a personal pronoun; as a pronoun, it stands for *book;* (that is, the *book's* own place;) it is in the third person, singular number, neuter gender, possessive case, and governed by the noun *book.*

*own* . . . . is a possessive adjective, standing for *its*, and qualifying *place.* [The word *own* seems only to give emphasis to a possessive case, and is almost invariably, when used as an adjective and not as a verb, preceded by some noun or pronoun in the possessive case; as, John's *own* house; He came to his *own* (people), and his *own* (people) received him not.

*place* . . . is a noun, &c.

Which book contains the lessons.

*Which* . . . is an interrogative demonstrative adjective, qualifying *book.*

*book* . . . . is a noun common (?), third person (?), singular number (?), neuter gender (?), and in the nominative case to the verb *contains*—(the *book* contains).

*contains* . . is a verb, and agrees with *book.* [G

*the* . . . . . is a definite article (?), limiting *lessons.*

*lessons* . . is a noun common (?), third person (?), plural number, because more than one lesson is meant; it is in the objective case, and governed by the verb *contains.*

In the sentence, "He turned to the book of Romans, *which* book contained the lesson of the day," the word *which* is parsed as a *demonstrative adjective,* qualifying the word *book.*

### NUMERAL ADJECTIVES.

101. Numeral adjectives express number and order; as, one, two, three; or, first, second, third. They are of two kinds:

102. Those which express the number are called *cardinal* adjectives; as, *one* boy, *two* books, *three* children: those which express the order are called *ordinal* adjectives; as, the *first* boy, the *sixth* book.

Any number, however high it may be, is an adjective; as 35, *thirty-five,* &c.

The word *one* has various significations; usually it is a "numeral adjective"—*one* man, and not *two* men. It sometimes assumes the form of a demonstrative or indefinite adjective; as, "Some people say *one* thing, and some another." Occasionally the word takes the form of a noun; as, for example, "*One* scarcely knows how to avoid the disease." "He would know *one's* father by the child's look." "Some *one* may tell

you," &c. Many grammarians call *one*, in these examples, a noun; and many denominate it a *substitute*, like a pronoun.

It is deemed proper here to make a remark upon the distinction between articles and adjectives, as several writers, whose opinions are otherwise entitled to much respect, have recently sustained a heresy which confounds those two distinct parts of speech. The error consists, not so much in the similarity of the use of the words *a* and *the*, and *this* and *these*, as in the definition given of their uses as parts of speech. If the definition of each part of speech is correctly given, then it will be easy to distinguish between their office. For example:

### ARTICLE.

The Article is a word used to limit a noun, to distinguish between its particular object, and another object of *another* kind. For example: "It was A *man*, and not AN *angel*, that made the declaration:" here is the indefinite article. More definitely it may be said, "I saw *the* man, but I could not discover *the* woman."

### ADJECTIVE.

The Adjective is a word used to qualify a noun, to distinguish between the object which it represents, and another object of the *same* kind. For example: "I saw *one man* there, and only *one* man—not two, or three, or four men, as you represented;" or, to speak more *demonstratively*, "I saw *that* man, but I could not find the *other* man." "I found the *old* book, but the new (book) was lost."

Now, apply the article and the adjective in a sentence together: "A man rode *that* horse, while a *child* rode this horse." Here, *man*, being limited by an article, has its antithesis in *a child*, representing a different kind of objects; while the word *horse*, qualified by an adjective, has its antithesis in *horse*, representing two objects of the same kind.

The indefinite article *a* or *an* is often cited as meaning exactly what the numeral adjective *one* expresses; and hence it is said they ought to be regarded as of the same class of words. It is believed that the difference in the uses is sufficient to warrant a different classification. For example: "*A boy* may drive *one* horse; but it takes a *man* to drive *two* horses." "*A horse* will draw as much as *a mule;* and *one* ox will draw as much as *another* (ox)."

In each of the above cited examples, the article *a* refers to objects of different kinds; while the word *one* is made to correspond with the word *two*, and thus qualify nouns that refer to objects of the same kind.

It is not denied that, in many instances, articles and adjectives are used in a way to indicate a close approximation in their character; but the general uses of the words are so distinct as to authorize the distinction given to them in the work, and to allow to the articles a separate rank, as a substantive part of speech. The same approximation is found between certain adverbs and conjunctions, and between certain pronouns and ad-

jectives; but the distinctive appellation of words must be derived from the *general* use; and occasional affinities must not be cited as authority for the entire fusion of parts of speech.

### PARSING.

January has thirty-one days.

*January* . . . is a noun proper, because it is the particular name of the first month (the common name is *month*); it is in the third person (?), singular number (?), neuter gender (?), and in the nominative case to the verb *has*.

*has* . . . . . is a verb, agreeing with *January*.

*thirty-one* . . is a cardinal numeral adjective (it is *numeral*, because it expresses number; and it is *cardinal*, because it expresses the particular amount or quantity of the number), qualifying *days*.

*days* . . . . . is a noun common (?), third person (?), plural number (?), neuter gender (?), objective case, and is governed by *has*.

The second day.

*The* . . . . . is a definite article, limiting *day*.

*second* . . . . is an ordinal numeral adjective; *numeral* because it relates to number, and *ordinal* because it shows the *order* in which the day occurs in the whole number of days, viz., the *first* day, the *second* day; hence, an *ordinal* adjective, though the *thou sandth*, qualifies a noun in the singular number.

### RECAPITULATORY EXERCISES.

What is an adjective?
How many kinds of adjectives are there?
What is meant by a common adjective?
How many degrees are usual in a common adjective?
What does the adjective express in its first degree?
What is this degree called?
What is expressed by the second degree?
What is this degree called?
What is expressed by the third degree?
What is this degree called?
What is meant by comparing an adjective?
What do GREAT, LARGE, and BIG, severally express?
How are adjectives of one syllable compared?
Compare the adjective RICH.
Why are GOOD and BAD irregular adjectives?
Compare GOOD and BAD.
How are adjectives of more than one syllable compared?
Compare ELEGANT and BEAUTIFUL.

What adjectives do not require comparing?
How is the adjective WHOSE used?
What words are distributive adjectives?
To what do distributive adjectives refer?
What is the office of demonstrative adjectives?
What words are demonstratives?
How does SUCH qualify the noun?
What is the office of THIS and THESE?
How do THAT and THOSE relate?
What are numeral adjectives?
What are those adjectives called which express the number?
What are those called which express the order?
How is a noun affected by being qualified by WHAT?
What does an adjective express, having the substantive verb between itself and its primary?

## VERBS.

103. A Verb is a word which expresses *being*, or *doing*, or *suffering;* as, write, be, sing, is sung. In general, verbs express the action, or being, of some subject; as,

| *Verb.* | | *Verb.* |
|---|---|---|
| John *writes.* | The boy | *is* sick. |

104. Verbs are, to a sentence, what a vowel is to a word; that is, as without a vowel no word can be formed, so, without a verb, no perfect sentence, however short, can be made.

105. Verbs are either transitive, or intransitive.

### TRANSITIVE VERBS.

106. A transitive verb represents an action or possession, terminating on some object; as,

| *Agent.* | *Verb.* | | *Object.* |
|---|---|---|---|
| Moses | smote | the | rock. |
| Charles | has | a | book. |
| William | loves | the | Bible. |

In the above sentences, the verbs *smote*, *has* and *loves*, pass off from their respective agents to the objects, *rock*, *book* and *Bible*, and are, consequently, transitive.

### INTRANSITIVE VERBS.

107. An intransitive verb declares a *being*, or represents an action, which does not pass on to any object; as,

| | *Agent.* | *Verb.* |
|---|---|---|
| The | wheel | turns. |
| The | child | cries. |
| The | candle | burns. |

In the above examples, the verbs *turns*, *cries* and *burns*, declare actions which do not pass on to any expressed objects; they are, consequently, intransitive verbs.

108. If a verb has any objective case expressed, it is transitive; if it has none, it is intransitive. Verbs which appear transitive in their nature, may frequently be used intransitively: thus, in the sentence, "The boy *turns* the wheel," the verb *turns*, as it is declared to affect the wheel, is transitive; but in the following sentence, "The wheel *turns*," the verb *turns*, expressing the action without relation to any objective case, is intransitive.

109. Verbs intransitive in their nature are seldom made transitive; as, grow, rise, sit, lie, arrive, go, and come.

### PARSING.

Gibbon wrote a history.

*Gibbon* .... is a noun; and, because it is the name of a person, it is a noun proper; it is in the third person, singular number (only one person is spoken of); it is in the masculine gender, because a male is spoken of, and in the nominative case. (A noun or pronoun is in the nominative case to the word which declares its existence or action. Now, if the scholar ask, What did Gibbon do? he will find at once that the answer is *wrote*—*he* wrote; then *Gibbon* is in the nominative case to *wrote*.)

*wrote* ..... is a verb, because it asserts the action of some person (it asserts or declares something of *Gibbon*); it is a *transitive* verb, because the action which it represents passes on to some *object* (that is, he wrote a *history*); *wrote* agrees with or belongs to *Gibbon*.

*a* ..... is an indefinite article, limiting *history*, and serving to distinguish that work from another of a different kind; thus, *Gibbon* wrote a *history*, not a poem.

*history* .... is a noun common, third person, singular number, objective case; *objective*, because it represents its object, the *history*, as receiving the action represented by *wrote;* it is therefore in the objective case, and is governed by *wrote*.

EXAMPLES.—Charles respects her. William studies his lesson.

The girls sing.

*The* ..... is a definite article, limiting *girls*. (The word *the* does not limit the *number* of the girls, but it shows that the word *girls*

stands for some particular persons; while *girls*, without the article *the*, would signify the whole class of girls. For example, "Girls sing;" that is, generally, all girls sing. "The girls sing;" the girls of one school, of one church, or one family, or any girls to whom particular reference is made.

*girls* . . . . . is a noun common (?), third person (?), plural number, feminine gender, and in the nominative case, because some action is said to be performed by girls; it is nominative to the verb *sing*.

*sing* . . . . . is a verb, because it represents the action of *girls;* it is an *intransitive* verb [107], because the action which it represents does not pass on to any object (it is not said that girls sing songs); it agrees with *girls*.

EXAMPLES.—The boys cypher. The children play. Books amuse.

### OF AGREEMENT.

110. Verbs have *number* and *person*. The number and person of a verb correspond with the noun or pronoun whose action or being is represented; and this correspondence is called *agreement;* thus,

SINGULAR NUMBER.

| | *Nom. Case.* | *Verb.* | | *Nom. Case.* | *Verb.* |
|---|---|---|---|---|---|
| We say, in the first person, | I . . . . | love, | or | I . . . . | am. |
| in the second person, | thou . . | lovest, | or | thou . . | art. |
| in the third person, | he . . . | loves, | or | he . . . | is. |
| " " " | she . . . | loves, | or | she . . . | is. |

In the above examples, the form or spelling of the verb is changed on every application of the nominative pronoun. This shows the agreement of the verb with its nominative case in person. You can not say "*He* am," because *he* is a pronoun in the *third* person, and *am* is a *verb* in the *first* person; and thus the verb does *not* correspond or agree with the nominative case, as it is required to do by the section 110. But the rule above (110) says that verbs must agree or correspond with their nominative case in *number*, as well as in person; that is, if the nominative case is plural, the verb must also be one that is used to express the being or doing of more than one. For example:

PLURAL NUMBER.

| | *Nom. Case.* | *Verb.* | | *Nom. Case.* | *Verb.* |
|---|---|---|---|---|---|
| We say, in the first person, | we . . . . . | love, | or | we . . . . . | are. |
| in the second person, | ye *or* you . | love, | or | ye *or* you . | are. |
| in the third person, | they . . . . | love, | or | they . . . . | are. |

In the above cases, it will be observed that there is no change in the verb, in the plural number; for we can apply any one of the verbs to any

one of the nominative pronouns: but we can not say "*I are;*" for, though *are* is in the *first* person, and would thus agree or correspond with *I* in *person*, yet *are* is in the *plural* number, and *I* is in the *singular;* and the verb *are* does not agree with the nominative *I* in number, as the section 110 requires.

PARSING.

Charles resigned his crown.

*Charles* . . . is a noun proper, because it is the particular name of a person; it is in the third person (?), singular number (?), masculine gender (?); it is in the nominative case, because it is the actor, and nominative case to the verb *resigned.*

*resigned* . . . is a verb, because it expresses the *action* of some agent (Charles); it is a *transitive* verb, because it passes on to some object; that is, he *resigned* something; it is in the third person, because *Charles* is in the third person; it is in the singular number; and, therefore, it agrees with its nominative, *Charles*, in number and person.

*his* . . . . . is a personal pronoun, having *Charles* for its antecedent; it is in the third person, singular number, [decline the personal pronouns, 58] and is governed by *crown.*

*crown* . . . . . is a noun common (?), third person (?), singular number (?), and in the objective case, governed by the verb *resigned.*

William conquered England. Wellington defeated Napoleon.

OF MOOD AND TENSE.

111. Mood and tense are peculiar characteristics of the verb.

112. Mood is the *manner* in which the verb represents the being or action; as, *Hate* sin; I *do hate* sin; I *can hate* sin.

MOODS.

113. There are five moods of the verb: Indicative, Potential, Subjunctive, Imperative, and Infinitive.

INDICATIVE MOOD.

114. The indicative mood simply declares action, or being, or asks a question, in present, past, or future time; as, I *go;* Charles *came;* he will *depart;* will he *depart?*

As the verb is the most important part of speech, it is deemed best to present portions of its various parts, for the consideration of the pupil, before he enters upon a full examination of all its divisions. We shall therefore present the principal parts of the indicative mood; to do which, something of *tense* must be understood.

### TENSE.

115. Tense is the modification of a verb in relation to time. There are six tenses.

116. There are three independent, or leading tenses of the verb, called *past*, *present*, and *future* tenses; they express past, present, or future action according to their names, without relation to any other time; as, I *write* (now); I *wrote* (yesterday); I *shall* or *will* write (to-morrow).

The scholar may be informed that the past tense is by many grammarians denominated the *imperfect tense*. The designation is wholly incorrect; but it is in very general use.

### PARTIAL CONJUGATION.

117. The conjugation of a verb is the regular combination and arrangement of its several parts—its moods, tenses, number and person; that is, by conjugating the verb, we show how it is spelled, or how the words are combined to make the different meanings of the various moods and tenses represented by the verb.

### *Conjugation of the Verb "Love."*

The following is the conjugation of the verb *love* in the three leading tenses, viz., present tense, past tense, and future tense, of the

### INDICATIVE MOOD.

#### *Present Tense.*

The present tense signifies a *present time.*

SINGULAR NUMBER.

| | *Nominative Case.* | *Verb.* |
|---|---|---|
| First person . . | I . . . . . | love (now) |
| Second person . . | thou . . . . . | lovest |
| Third person . . | he, she *or* it . . . . . | loves |

It will be seen by the above that the verb is spelled differently as it represents the action of the first person (*I*), the second person (*thou*), and the third person (*he, she, it,* or any noun in the singular number); and it would be the same with any other verbs.

PLURAL NUMBER.

| | *Nominative Case.* | *Verb.* |
|---|---|---|
| First person . . . | we . . . . . | love (now) |
| Second person . . . | ye *or* you . . . . . | love |
| Third person . . . | they . . . . . | love |

In the plural number of this tense, there is no difference in the spelling of the verb; it is *love* in all the three persons; that is, the root of the verb is retained.

PARSING.

Thou lovest sincerity.

*Thou* . . . . . is a personal pronoun, of the second person (?), singular number (?), and in the nominative case to the verb *lovest*. (Decline the personal pronouns, 58.)

*lovest* . . . . . is a verb, because it expresses the action or existence of the person represented by *thou;* it is a transitive verb, because it passes on to something, viz., *sincerity;* it is in the *indicative mood*, because it simply *indicates* or declares the action of some one; it is in the *present tense*, because it expresses the *present time*, and agrees in number and person with its nominative, *thou*, according to section 110. If the word had been *loves*, it would not agree in person with *thou*, because *thou* is in the second person, and *loves* is in the third, though both are in the singular number; and if it were *love*, it would not agree with *thou* in number, because *love* is in the plural number, and *thou* is in the singular number. (Conjugate the verb *love* in the indicative mood, present tense, as given above.)

*sincerity* . . . is a noun common (?), third person (?), singular number (?), neuter gender (?), objective case, and is governed by *lovest*—thou *lovest* sincerity.

I love truth. The angels worship God.
Bad men fear the laws. Good men respect them.

## *Past Tense.*

The verb in the past tense represents *a time past.*

SINGULAR NUMBER.

| | *Nominative Case.* | *Verb.* | |
|---|---|---|---|
| First person, | I . . . . . | loved | yesterday (or last week) |
| Second person, | thou . . . . . | lovedst | |
| Third person, | he, she *or* it . . . . | loved | |

In this case, the verb in the singular number has a change in the spelling only for the second person, *lovedst;* while in the first and third person it is spelled alike.

PLURAL NUMBER.

| | *Nominative Case.* | *Verb.* | |
|---|---|---|---|
| First person . . | we . . . . . | loved | (last year) |
| Second person . . | ye *or* you . . . . . | loved | |
| Third person . . | they . . . . . | loved | |

The verb is spelled alike in all of the persons of the plural number.

PARSING.

He loved a title.

*He* . . . . . is a personal pronoun, in the third person (?), singular number (?), masculine gender (?), and nominative case to *loved.*

*loved* . . . . . is a verb (it is a *transitive* verb, because the action which it represents passes off from the agent, *he,* to *title*); it is in the third person (if it were in the *second* person, it would be *lovedst*); singular number; indicative mode, because it indicates an action; and it is in the past tense, and agrees with its nominative, *he,* in number and person.

*a* . . . . . is an indefinite article, limiting *title.*

*title* . . . . . is a noun common (?), third person (?), singular number (?), neuter gender (?), objective case, and is governed by the transitive verb *loved.*

You proved your claim. She tried the lock.

The scholar should conjugate the verbs *proved* and *loved* in the present and past tense of the indicative mood.

### *Future Tense.*

**118.** The future tense denotes *a future time.*

This tense is always distinguished by the word *will,* or *shall;* as, I *shall* write; John *will* read. *Will* and *shall* are taken with the words they accompany, and called one verb; thus, *will love* is a verb in the future tense, and *shall love* is also a verb in the future tense.

SINGULAR NUMBER.

| | *Nominative Case.* | *Verb.* | *Nominative Case.* | *Verb.* |
|---|---|---|---|---|
| 1st person, | I . . . . . | will love, *or* | I . . . . . | shall love |
| 2d person, | thou . . . . . | wilt love, *or* | thou . . . . . | shalt love |
| 3d person, | he *or* she . . . | will love, *or* | he *or* she . . . | shall love |

PLURAL NUMBER.

| | *Nominative Case.* | *Verb.* | *Nominative Case.* | *Verb.* |
|---|---|---|---|---|
| 1st person, | we . . . . . | will love, *or* | we . . . . . | shall love |
| 2d person, | ye *or* you . . . | will love, *or* | ye *or* you . . | shall love |
| 3d person, | they . . . . | will love, *or* | they . . . . | shall love |

The scholar will notice that the only variation in the verb, in this tense, is in the second person singular, *shalt* and *wilt.* The rest are all *shall* and *will,* added to the *root* of the verb *love;* and, added to the root of any other verb, they would make it in the future tense, indicative mood; as, I *shall walk,* he *will ride,* we *shall read,* you *shall sing.*

PARSING.

You shall love the book.

*You* . . . . . is a personal pronoun, second person (?), plural number (?), and nominative case to the verb *shall love.*

*shall love* . . is a verb in the *indicative* mood, because it indicates an action; it is in the future tense, because the action is yet to take place; it is in the second person, plural number, and agrees with its nominative, *you*, in number and person.

*the* . . . . . is a definite article, limiting *book*.

*book* . . . . . is a noun common, third person (?), singular number (?), neuter gender, in the objective case, and governed by the verb *shall love*.

### INFINITIVE MOOD.

**119.** The infinitive mood expresses an action or being in an unlimited sense, without relation to any nominative case, and is, consequently, without number or person; as, to love; to write.

When we speak of a verb, without reference to the mood or tense, we frequently refer to the infinitive mood. Thus, we say the verb "to love" expresses affection; though the *verb*, without regard to mood and tense, is called the *root;* thus, *sing*, *dance* and *love* are roots from which all the changes of mood and tense are wrought.

### PARSING.

Charles teaches Mary to write.

*Charles* . . . is a noun proper (?), third person (?), singular number (?), masculine gender (?), and in the nominative case to the verb *teaches*.

*teaches* . . . . is a verb transitive, because it represents action passing on to something (*Mary*); it is in the third person, and in the singular number, because *Charles* is of the same number and person; it is in the *indicative* mood, because it really indicates the action (that is, it does not say he *might* teach, or *can* teach; but really that he *does* teach); it is in the *present* tense, because it declares that "Charles teaches" *now;* (if the action were *past*, we should say, "Charles *taught;*" if it were *future*, or to take place to-morrow, we should say, "Charles *will teach*"); it agrees with its nominative, *Charles*, in number and person.

*Mary* . . . . . is a noun proper (?), third person (?), singular number (?), feminine gender, and objective case, governed by the transitive verb *teaches*.

*to write* . . . . is a verb of the *infinitive* mood, present tense. [The infinitive mood is generally (not always) known by the sign *to;* thus, *to* walk, *to* dance, *to* sing, *to* play, *to* read: these verbs are all in the infinitive mood.]

### POTENTIAL MOOD.

**120.** The potential mood expresses the power, liberty, will, duty, or possibility, of an action or being; as, I *can* go, I *may* write, I *should* write.

This mood is always known by certain signs, as is the future tense of the indicative mood. The signs of the potential mood are *may*, *can*, *must*, *might*, *could*, *would*, *should*. Any one of these signs, applied to a verb, causes it to be in the potential mood. For example,

John *can write.* William *could swim.*
The boys *must recite.* The girls *could dance.*

In the above example, the verbs are all in the potential mood.

#### *Present Tense.*

The signs of the present tense of the potential mood are *may*, *can*, *must*.

SINGULAR NUMBER.

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| 1st person, | I | may | love | . | I | can | love | . | I | must love |
| 2d person, | thou | mayest | love | . | thou | canst | love | . | thou | must love |
| 3d person, | he | may | love | . | he | can | love | . | he | must love |

PLURAL NUMBER.

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| 1st person, | we | . . . | may | love | . | we | . . . | can | love | . we . . . must love |
| 2d person, | ye *or* you | | may | love | . | ye *or* you | | can | love | . ye *or* you must love |
| 3d person, | they | . . | may | love | . | they | . . | can | love | . they . . must love |

The only change in the spelling is in the *sign* of the second person, singular number, *mayest* and *canst*. The rest are all alike.

#### PARSING.

You must love the book.

*You* . . . . . is a personal pronoun, second person (?), plural number (?), nominative case to *must love.*

*must love* . . is a verb, because it declares something of *you;* it is a transitive verb, because it declares an action passing from *you* to *book;* it is in the second person, plural number; in the *potential* mood, for it expresses the *duty* of loving (it does not *indicate* that you *do* love); it is in the present tense, because a present *time* is designated; and it agrees with its nominative, *you*, in number and person. (See the conjugation in this tense above.)

*the* . . . . . is a definite article, limiting *book.*

*book* . . . . . is a noun common (?), third person (?), singular number (?), neuter gender (?), objective case, governed by the transitive verb *must love.*

John could study his lesson.

*could study* . is a transitive verb (?), third person (?), singular number (?), potential mood, because it expresses a duty of studying (it does not indicate certainly that John *did* study, and therefore is not in the indicative mood); it is in the *past* tense, because it may denote a time past (that is, John could study his lesson *yesterday*); it agrees with its nominative, *John*.

EXAMPLES.—John must compel William to study. Henry would write a copy. Charles can mend a pen.

### IMPERATIVE MOOD.

121. The imperative mood commands, entreats, or directs; as, *be* silent; *help* me; *take* that course.

This mood is expressed with the simple form of the verb, without any change. There is but one tense (the present), as we can command, entreat, exhort and direct, only in the present tense; and it is always in the second person, as you can direct only those addressed.

| *Singular.* | *Plural.* |
|---|---|
| Love, *or* love thou, *or* do thou love. | Love, *or* love you, *or* do you love. |

The nominative case is seldom expressed.

### PARSING.

Love your neighbor.

*Love* . . . . . is a transitive verb (?), second person, plural number, imperative mood, because it *commands;* present tense, because of the present time; and agrees with *you*, not expressed in the sentence (as, do *you* love your neighbor.)

*your* . . . . . is a personal pronoun, second person, plural number, possessive case (standing for the person addressed or commanded to love), and is governed by *neighbor*.

*neighbor* . . . is a noun (?), third person (?), singular number (?), common gender, objective case, and governed by the transitive verb *love*.

EXAMPLES.—Fear God. Keep his commandments.

## *Of Participles as Parts of Verbs.*

122. The scholar will already have perceived that the verb undergoes many changes in order to express variety of time and manner; and he will in the course of the conjugation find these changes multiplied. At present, it is necessary to know something of that result of a simple verb which is called a *participle*, because it participates in the nature of a verb and an adjective.

123. Two simple forms of participles result from every verb. One is called a *present* or *active participle*, as denoting a continuance of acting or being, and is always formed by adding *ing* to the root of the verb, generally omitting the final *e* in the root, if it has any. For example, *love* makes *loving* as a present participle; *be* has *being; teach* has *teaching; write, writing.*

### *Perfect Participle.*

124. The other form of participle is called the *past* or *perfect participle.* This participle is used to form some of the tenses of the verb, and, in most of the verbs of the language, is formed by adding *ed* to the root of the verb, omitting the final *e*, if there should be one. For example, the verb *love* has *loved* for its perfect participle; and the verb *sound* has *sounded* for its perfect participle.

#### OF THE COMPOUND TENSES.

125. There are three dependent tenses of the verb, called *anterior tenses*, viz., present anterior, past anterior, and future anterior.

126. The anterior tenses express some action, or being, anteriorly relative to some other time, expressed or understood in the sentence; thus,

| | | |
|---|---|---|
| They | had opened | the mail when I arrived. |
| They | have written | the letter now. |
| When he | shall have finished | his work, he will publish it. |

All anterior tenses are formed by adding certain signs to the perfect participle of the *verb.* Thus, the verb *love* forms the perfect participle *loved;* and when *have* is applied to that participle, the two words make a verb in the *anterior tense.*

#### INDICATIVE MOOD.

### *Present Anterior (or Perfect) Tense.*

This tense expresses time anteriorly relative to some *present* time, expressed or understood in the sentence.

The perfect participle is *loved*, and the sign of this tense is *have*, which must be applied to the perfect participle, *have loved.*

SINGULAR NUMBER.

| | *Nominative Case.* | *Verb.* |
|---|---|---|
| First person | I | have loved |
| Second person | thou | hast loved |
| Third person | he *or* she | has loved |

PLURAL NUMBER.

| | *Nominative Case.* | *Verb.* |
|---|---|---|
| First person | we | have loved |
| Second person | ye *or* you | have loved |
| Third person | they | have loved |

PARSING.

John has destroyed the book.

*John* . . . . . is a noun proper (?), third person (?), singular number (?), masculine gender (?), nominative case (?) to the verb *has destroyed*.

*has destroyed* is a verb, third person, singular number, in the indicative mood (because it indicates positive action); in the present anterior (or perfect) tense; it is anteriorly relative to the time in which the person is speaking.

What would the verb be, if it were in the plural number?

What would it be if it were in the second person, instead of the third person singular?

EXAMPLES.—The books have received the dust. Thou hast obeyed the teacher.

INDICATIVE MOOD.

## *Past Anterior (or Pluperfect) Tense.*

This tense expresses time anteriorly relative to some *past* time, expressed or understood in the sentence.

This tense is formed by adding *had* to the perfect participle of the verb. *Loved* is the perfect participle of the verb *love;* the past anterior tense is then *had loved.*

SINGULAR NUMBER.

| | *Nominative Case.* | *Verb.* |
|---|---|---|
| First person | I | had loved |
| Second person | thou | hadst loved |
| Third person | he, she *or* it | had loved |

PLURAL NUMBER.

| | *Nominative Case.* | *Verb.* |
|---|---|---|
| First person | we | had loved |
| Second person | ye *or* you | had loved |
| Third person | they | had loved |

PARSING.

The bishop had finished his usefulness when he died.

*The* . . . . . is a definite article, limiting *bishop.*

*bishop* . . . . . is a noun common (?), third person (?), singular number (?), masculine gender (?), and nominative case to the verb *had finished.*

*had finished* is a transitive verb; (it is a verb, because it is declared of *bishop;* it is transitive, because it passes in its signification from *bishop* to *usefulness;*) it is in the third person, singular number (?), indicative mood, *past anterior tense;* it denotes an action completed before the time expressed by the word *died.*

*his* . . . . . is a personal pronoun (for *bishop*); it is in the third person, singular number, masculine gender, possessive case, and is governed by *usefulness.*

*usefulness* . is a noun common (?), third person (?), singular number (?), objective case, governed by *had finished.*

*when* . . . . . is an adverb of time. [K

*he* . . . . . is a personal pronoun (for *bishop*), third person (?), singular number (?), masculine gender (?), nominative case to the verb *died.*

*died* . . . . . is a verb intransitive (because we do not say he *died* anything); it does not pass on to any object; it is in the indicative mood, because it simply *indicates* the action, without expressing *power* or *duty;* it is in the past tense, and denotes the *time* to which the verb *had finished* relates, and from which it derives its *tense;* it is consequently the word to which *had finished* is *anteriorly relative.*

Thou hadst received monitions when thou erredst.

When you wrote the letter, you had heard the news.

INDICATIVE MOOD.

### *Future Anterior (or Second Future) Tense.*

This tense is formed by prefixing *shall have*, or *will have*, to the perfect participle. The perfect participle of the verb *love* is *loved;* the future anterior tense then is, *shall have loved*, or *will have loved.*

SINGULAR NUMBER.

| | *Nominative Case.* | *Verb.* | *Verb.* |
|---|---|---|---|
| First person . . | I . . . . | shall have loved | |
| Second person . . | thou . . . . . | | wilt have loved |
| Third person . . | he or she . . . . . | | will have loved |

PLURAL NUMBER.

| | *Nominative Case.* | *Verb.* | *Verb.* |
|---|---|---|---|
| First person . . | we . . . | shall have loved | |
| Second person . . | ye *or* you . . . . . | | will have loved |
| Third person . . | they . . . . . | | will have loved |

PARSING.

The man will have completed the work when death shall call.

*The* . . . . . is a definite article, limiting *man.*

*man* . . . . . is a noun common (?), third person (?), singular number (?), masculine gender (?), nominative case to the verb *will have completed.*

*will have completed* is a verb (?) transitive, because it passes from *man* to *work;* third person, singular number (?), indicative mood, *future anterior tense* (that is, this verb denotes an action completed, before the action represented by the verb *shall call;* it is *anteriorly relative* to *shall call*), and agrees with *man.*

*the* . . . . . is a definite article, and belongs to *work.*

*work* . . . . . is a noun common (?), third person (?), singular number (?), neuter gender, in the objective case (?); it is governed by *will have completed.*

*when* . . . . . is an adverb. [K

*death* . . . . . is a noun proper, third person, singular number, masculine gender (?), nominative case to *shall call.*

*shall call* . . . . . is a verb intransitive, because it does not say that death shall call any person or object; it is in the indicative mood (?), *future tense,* and is the independent tense upon which the verb *will have completed* depends for its time; it agrees with *death.*

INFINITIVE MOOD.

The infinitive mood has a perfect or anterior tense formed by prefixing *to have* to the perfect participle of the verb. The perfect participle of the verb *love* is *loved;* the anterior tense of the infinitive is, then, *to have loved.*

## *Of Verbs Regular and Irregular.*

127. Verbs are regular when the past tense and perfect participle terminate in *ed.* [See Participle.]

EXAMPLES.

| *Present Tense.* | *Past Tense.* | *Perfect Participle.* |
|---|---|---|
| I love . . . . | I loved . . . . | I am, or have loved |
| I correct . . . | I corrected . . . | I am, or have corrected. |

128. When the past tense and perfect participle of a verb do not terminate in *ed*, the verb is irregular:

| *Present.* | *Past.* | *Participle.* |
|---|---|---|
| I see . . . . . | I saw . . . . | I am, or have, seen. |

129. Those irregular verbs which are in common use in our language, are comprised in the following list.

In some, the past tense—in some, the participle—and, in others, both of these, may also be used in the regular form; to indicate which, they are followed by an R.

Many of these verbs are often employed with a prefix; as, rise, *a*rise; tell, *fore*tell; and in this case, with the exception of *behave* and *welcome*, they are conjugated in the same manner as in their simple form.

| *Present.* | *Past.* | *Perfect Participle.* |
|---|---|---|
| Abide | abode | abode |
| Am | was | been |
| Awake | awoke, R. | awaked |
| Bear (to bring forth) | bore | born |
| Bear (to carry) | bore | borne |
| Beat | beat | beaten, beat |
| Begin | began | begun |
| Bend | bend, R. | bent |
| Bereave | bereft, R. | bereft, R. |
| Beseech | besought | besought |
| Bid | bid, bade | bidden, bid |
| Bind | bound | bound |
| Bite | bit | bitten, bit |
| Bleed | bled | bled |
| Blow | blew | blown |
| Break | broke | broken |
| Breed | bred | bred |
| Bring | brought | brought |
| Build | built, R. | built |
| Burn | burnt, R. | burnt, R. |
| Burst | burst | burst |
| Buy | bought | bought |
| Cast | cast | cast |
| Catch | caught, R. | caught, R. |
| Chide | chid | chidden, chid |
| Choose | chose | chosen |
| Cleave (to adhere) | cleaved | cleaved |
| Cleave (to split) | clove, cleft | cloven |
| Cling | clung | clung |
| Clothe | clad, R. | clad, R. |
| Come | came | come |
| Cost | cost | cost |
| Creep | crept | crept |
| Crow | crew, R. | crowed |

| *Present.* | *Past.* | *Perfect Participle.* |
|---|---|---|
| Cut | but | cut |
| Dare | durst | dared |
| Deal | dealt, R. | dealt, R. |
| Dig | dug, R. | dug, R. |
| Do | did | done |
| Draw | drew | drawn |
| Dream | dreamt, R. | dreamt, R. |
| Drink | drank | drunk, drank |
| Drive | drove | driven |
| Dwell | dwelt, R. | dwelt, R. |
| Eat | ate, eat | eaten |
| Fall | fell | fallen |
| Feed | fed | fed |
| Feel | felt | felt |
| Fight | fought | fought |
| Find | found | found |
| Flee | fled | fled |
| Fling | flung | flung |
| Fly | flew | flown |
| Forsake | forsook | forsaken |
| Freeze | froze | frozen |
| Freight | freighted | fraught, R. |
| Get | got | got, gotten |
| Gild | gilt, R. | gilt, R. |
| Gird | girt, R. | girt, R. |
| Give | gave | given |
| Go | went | gone |
| Grave | graved | graven, R. |
| Grind | ground | ground |
| Grow | grew | grown |
| Hang | hung | hung |
| Have | had | had |
| Hear | heard | heard |
| Heave | hove, R. | hoven, R. |
| Hew | hewed | hewn, R. |
| Hide | hid | hidden, hid |
| Hit | hit | hit |
| Hold | held | held |
| Hurt | hurt | hurt |
| Keep | kept | kept |
| Kneel | knelt, R. | knelt, R. |
| Knit | knit, R. | knit, R. |
| Know | knew | known |
| Lade | laded | laden |
| Lay | laid | laid |
| Lead | led | led |
| Leave | left | left |
| Lend | lent | lent |
| Let | let | let |

| *Present.* | *Past.* | *Perfect Participle.* |
|---|---|---|
| Lie (to recline) | lay | lain |
| Light | lit, R. | lit, R. |
| Load | loaded | laden, R. |
| Lose | lost | lost |
| Make | made | made |
| Mean | meant | meant |
| Meet | met | met |
| Mow | mowed | mown, R. |
| Pay | paid | paid |
| Pen (to enclose) | pent, R. | pent, R. |
| Put | put | put |
| Quit | quit, R. | quit, R. |
| Read | read | read |
| Rend | rent | rent |
| Rid | rid | rid |
| Ride | rode | ridden |
| Ring | rang, rung | rung |
| Rise | rose | risen |
| Rive | rived | riven |
| Run | ran | run |
| Saw | sawed | sawn, R. |
| Say | said | said |
| See | saw | seen |
| Seek | sought | sought |
| Seethe | sod, R. | sodden, R. |
| Sell | sold | sold |
| Send | send | sent |
| Set | set | set |
| Sit | sat | sat |
| Shake | shook | shaken |
| Shape | shaped | shapen, R. |
| Shave | shaved | shaven, R. |
| Shear | sheared | shorn, R. |
| Shed | shed | shed |
| Shine | shone | shone |
| Shoe | shod | shod |
| Shoot | shot | shot |
| Show | showed | shown |
| Shred | shred | shred |
| Shrink | shrunk, shrank | shrunk |
| Shut | shut | shut |
| Sing | sang, sung | sung |
| Sink | sunk, sank | sunk |
| Slay | slew | slain |
| Sleep | slept | slept |
| Slide | slid | slidden, slid |
| Sling | slung | slung |
| Slink | slunk | slunk |
| Slit | slit, R. | slit, R. |

| *Present.* | *Past.* | *Perfect Participle.* |
|---|---|---|
| Smite | smote | smitten, smit |
| Sow (to scatter) | sowed | sown, R. |
| Speak | spoke | spoken |
| Speed | sped | sped |
| Spell | spelt, R. | spelt, R. |
| Spend | spent | spent |
| Spill | spilt, R. | spilt, R. |
| Spin | spun | spun |
| Spit | spit | spit |
| Split | split | split |
| Spread | spread | spread |
| Spring | sprang, sprung | sprung |
| Stand | stood | stood |
| Steal | stole | stolen |
| Stick | stuck | stuck |
| Sting | stung | stung |
| Stride | strode, strid | stridden |
| Strike | struck | struck, stricken |
| String | strung | strung |
| Strive | strove | striven |
| Strow or strew | strowed or strewed | strown, strewn, R. |
| Swear | swore | sworn |
| Sweat | sweat, R. | sweat, R. |
| Sweep | swept | swept |
| Swell | swelled | swollen, R. |
| Swim | swam, swum | swum |
| Swing | swung | swung |
| Take | took | taken |
| Teach | taught | taught |
| Tear | tore | torn |
| Tell | told | told |
| Think | thought | thought |
| Thrive | throve | thriven |
| Throw | threw | thrown |
| Thrust | thrust | thrust |
| Tread | trod | trodden, trod |
| Wax | waxed | waxen, R. |
| Wear | wore | worn |
| Weave | wove | woven, wove |
| Weep | wept | wept |
| Wet | wet, R. | wet, R. |
| Whet | whet, R. | whet, R. |
| Win | won | won |
| Wind | wound | wound |
| Work | wrought, R. | wrought, R. |
| Wring | wrung | wrung |
| Write | wrote | written |

130. *Defective* verbs are those which are not used in all the moods and tenses: of this kind are *ought*, *wist*, *trow*, and *quoth*.

131. *Quoth* is used only in the first and third person, in the past tense; as, "*quoth* I," "I will, *quoth* John." *Quoth* invariably precedes its nominative.

132. *Ought* is used only in the present and past tenses. It is invariably followed by a verb in the infinitive mood.

133. If *ought* is in the present tense, the infinitive verb should also be present; but, if *ought* is in the past tense, the infinitive verb should be in the anterior tense; as, "He *ought to learn* now what he *ought* not *to have neglected* before."

134. Verbs that are used only in one person are called *impersonal* (or *unpersonal*) verbs. They are such verbs as *rain* or *snow;* it rains, it snows, it hails, *it behoves.*

### PARSING.

I have loved as he ought to love.

*I* . . . . . is a personal pronoun, first person, singular number, nominative case to the verb *have loved.*

*have loved* . . is a regular intransitive verb, first person, singular number, indicative mood; (this verb expresses an action past, yet having a distinct relation to the time present with the person using it;) it is in the present anterior tense, and agrees with its nominative, *I.*

*as* . . . . . is an adverb of manner, qualifying *has loved*, and connecting the two parts of this sentence.

*he* . . . . . is a personal pronoun, third person, singular number, in the nominative case to *ought.*

*ought* . . . . . is a defective verb (*defective*, because it can not be conjugated through all the moods and tenses). [130–133.]

*to love* . . . . is a verb in the infinitive mood, present tense.

### EXAMPLES.

I have written them as he ought to have written them.

Moses left laws for us, which we ought to follow.

I have acted as a man ought to act, quoth Ralph.

### AUXILIARY VERBS.

135. Auxiliary verbs are words used in the formation of certain moods and tenses of the verb. They form no distinct idea, but are taken as a part of the verb which they are designed to assist.

136. The words which enter into the composition of the potential mood, *may*, *can*, *must*, *might*, *could*, *would*, and *should*, are never used for any other purpose than that prescribed to them in this mood. The same may also be said of *shall* in the indicative.

137. *Have*, *will*, and *do*, are sometimes principal verbs. When used as auxiliaries, their meaning is not similar to that of the principal verb. They will be explained in the conjugation.

### CONJUGATION OF THE VERB.

138. The regular combination of number, person, mood and tense, in the verb, is called *conjugation*.

### *Conjugation of the verbs Love and Write.*

Before the verb is conjugated, scholars should form the *present* and *past* tenses of the indicative mood (first person singular), and the *perfect participle*, in order to ascertain whether it is regular or irregular.

| *Present.* | *Past.* | *Participle.* |
|---|---|---|
| (I) *love*, or *write* . . | (I) *loved*, or *wrote* . . | *Loved*, or *written*. |

As the past tense and perfect participle of *love* ends in *ed*, it is regular. *Write*, on the contrary, is irregular.

### INDICATIVE MOOD.

### *Present Tense.*

139. The present tense denotes a *present* or *general* action or being.

SINGULAR NUMBER.

| | | | |
|---|---|---|---|
| First person . . | I . . . . . | love *or* | write |
| Second person . . | thou . . . . . | lovest *or* | writest |
| Third person . . | he, she *or* it . . . | loves *or* | writes |

In solemn style, or poetry, He, she or it *loveth* or *writeth*. This change on account of style is only in the present and present anterior tenses of the indicative mood.

PLURAL NUMBER.

| | | | |
|---|---|---|---|
| First person . . | we . . . . . | love *or* | write |
| Second person . . | you . . . . . | love *or* | write |
| Third person . . | they . . . . . | love *or* | write. |

140. The plural number has no change on account of style. The plural number of all verbs (*be*, excepted) is exactly like the first person singular, in the same mood and tense; thus, I *love*—We *love*.

141. All nouns in the nominative require their verb to agree with them in the third person.

142. By a perversion of language, the pronoun *you* is almost invariably used for the second person singular, as well as plural; always, however, retaining the plural verb; as, "My friend, *you* write a good hand." *Thou*

is confined to a solemn style, or poetical compositions. It is sometimes used as a term of contempt.

143. This tense is sometimes conjugated with the verb *do*, either to express emphasis or negation:

| *Singular.* | *Plural.* |
|---|---|
| I do love . . . . . | We do love |
| Thou dost love . . . . . | You do love |
| He does love . . . . . | They do love |

In solemn style (in the singular number), He, she, or it doth love, or doth write.

The auxiliary verb *do* differs in meaning from the principal verb *do*, and is differently conjugated. For example: The auxiliary verb in the second person singular is, Thou *dost* (love); while the principal verb in that number and person is, Thou *doest*. In the third person, He *doth* (love); while the principal verb is, He *doeth*.

## *Past (or Imperfect) Tense.*

**144.** The past tense denotes an action, or being, indefinitely past, without any particular relation to present time.

The actual or relative *time* of the past tense, is usually expressed by an adverb, or some part of a sentence; as, "He wrote the letter *while I was there.*"

SINGULAR NUMBER.

| | | | |
|---|---|---|---|
| First person, . . | I . . . . . | loved *or* | wrote |
| Second person, . . | thou . . . . | lovedst *or* | wrotest |
| Third person, . . | he, she, *or* it. . | loved *or* | wrote |

The learner can be at no loss for the first person singular of this tense, as he has already given it, in forming the participle, previously to the conjugation.

PLURAL NUMBER.

| | | | |
|---|---|---|---|
| First person . . | we . . . . . | loved *or* | wrote |
| Second person . . | you . . . . . | loved *or* | wrote |
| Third person . . | they . . . . . | loved *or* | wrote |

145. This tense is sometimes conjugated with the verb *did*, to express emphasis or negation; as,

| *Singular.* | *Plural.* |
|---|---|
| I did love . . . . . | We did love |
| Thou didst love . . . . . | You did love |
| He did love . . . . . | They did love |

### *Future (or First Future) Tense.*

146. The future tense gives notice of an event yet to take place. This tense of the verb is formed by the signs *shall* and *will*, placed before the root of the verb; thus, *write*—I *shall* or *will* write.

SINGULAR NUMBER.

| | | |
|---|---|---|
| First person | I | shall or will love or write |
| Second person | thou | shalt or wilt love or write |
| Third person | he, she *or* it | shall or will love or write |

PLURAL NUMBER.

| | | |
|---|---|---|
| First person | we | shall or will love or write |
| Second person | you | shall or will love or write |
| Third person | they | shall or will love or write |

147. The auxiliaries *shall* and *will* are not indefinitely applied. They make different senses as they are differently used. In a declarative sentence they are thus used: *Will*, in the first person, is used to express resolution and promising; as, "We *will* put it off no longer;" "We *will* give you a noble reward." In the second and third persons, it only foretels: "They *will* enjoy that comfort to-morrow, for which you *will* sigh the next day."

*Will*, as an auxiliary, differs from *will* as a principal verb. For example, in the second person singular, the auxiliary is *wilt*, and the principal verb would be *willest*.

148. *Shall*, in the first person, foretels; as, "I *shall* begin to-morrow;" "We *shall* feel the consequence of our own restrictions." In the second and third persons, it promises or commands; as, "They *shall* find comfort;" "Thou *shalt* not steal."

149. *Shall*, in the first person, and *will* in the second and third persons, seem to denote events which necessarily arise out of some particular cause, or in the general course of events; as, "We *shall* be sick, and they *will* die."

### *Present Anterior (or Perfect) Tense.*

150. The present anterior tense expresses action, or being, *anteriorly* relative to the present time. It represents an event as having taken place within a space of time, including the present; as, "He *has* lived with me ten years."

151. It is also used when the verb is connected with the present time by the existence of its agent or object; thus, "Solomon *has* given us better proverbs than Franklin *has* (given)." Both of these verbs are in the present anterior tense, because the proverbs of both Franklin and

Solomon are in existence. "America *has* produced a man superior to any that ancient Greece ever produced." The former of these verbs is in the present anterior tense, because America still exists; the latter is in the past tense, because ancient Greece is no more.

152. The present anterior tense is formed by prefixing *have* to the perfect participle of the verb.

EXAMPLES.

| *Present.* | *Past.* | *Perfect Participle.* |
|---|---|---|
| Love . . . . . | loved . . . . . | loved |
| Write . . . . . | wrote . . . . . | written |

The present anterior then is, *have* loved, or *have* written.

SINGULAR NUMBER.

| | | |
|---|---|---|
| First person . . . | I . . . | have loved or written |
| Second person . . . | thou . . | hast loved or written |
| Third person . . . | he . . . | has loved or written |

PLURAL NUMBER.

| | | |
|---|---|---|
| First person . . . | we . . . | have loved or written |
| Second person . . . | you . . . | have loved or written |
| Third person . . . | they . . . | have loved or written |

### *Past Anterior (or Pluperfect) Tense.*

153. This tense is anteriorly relative to the past tense. The past anterior tense expresses an event, terminated before some past time, expressed or understood in the same sentence. The event marked by the anterior tense must have an immediate relation to the past tense to which it is anterior.

EXAMPLES.

| | *Past Anterior.* | | *Past.* | |
|---|---|---|---|---|
| I | had written | the letter when he | called | on me. |
| He | had finished | the work when he | went | home. |
| He | had been | sick when you | saw | him. |

154. This tense is formed by prefixing *had* to the perfect participle of the verb—thus:

| *Present Tense.* | *Past Tense.* | *Perfect Participle.* |
|---|---|---|
| Love . . . . . | loved . . . . . | loved |
| Write . . . . . | wrote . . . . . | written |

The past anterior tense then is, "*Had* loved, or *had* written."

SINGULAR NUMBER.

| | | | |
|---|---|---|---|
| First person | I | had | loved or written |
| Second person | thou | hadst | loved or written |
| Third person | he | had | loved or written |

PLURAL NUMBER.

| | | | |
|---|---|---|---|
| First person | we | had | loved or written |
| Second person | you | had | loved or written |
| Third person | they | had | loved or written |

### *Future Anterior (or Second Future) Tense.*

155. This tense is anteriorly relative to a future time. The future anterior tense expresses a future event, which is to take place before some other future time, expressed or understood in the sentence; as, "You *will* not arrive in season; for the sermon *will have* been commenced."

156. This tense, perhaps, more than any other, is liable to be misused. It is frequently improperly used with a present tense; as, "He *will* have arrived when you come." This should be, "He *will* arrive before you come."

157. The future anterior is formed by prefixing *shall have* or *will have* to the perfect participle of the verb.

| *Present.* | *Past.* | *Perfect Participle.* |
|---|---|---|
| Love | loved | loved |
| Write | wrote | written |

The future anterior then is, *shall have* or *will have* loved or written.

158. *Will* is rarely used with the first person, and *shall* is rarely used with the second and third persons.

SINGULAR NUMBER.

| | | | |
|---|---|---|---|
| First person | I | shall have | loved or written |
| Second person | thou | wilt have | loved or written |
| Third person | he | will have | loved or written |

PLURAL NUMBER.

| | | | |
|---|---|---|---|
| First person | we | shall have | loved or written |
| Second person | you | will have | loved or written |
| Third person | they | will have | loved or written |

### IMPERATIVE MOOD.

159. The imperative mood is used to entreat, exhort, and direct. These different meanings are not expressed by any change in the form of the verb, but by a change of voice. As

the action which is expressed by this mood is to proceed from the person spoken to, it follows, of course, that the verb in the imperative mood is always in the second person and present tense. This mood, in both persons, is only the root of the verb.

| *Singular Number.* | *Plural Number.* |
|---|---|
| Love or write . . . . . | Love or write. |

Or, with the nominative case expressed,

*Singular Number.*

Love thou, or do thou love; or, Write thou, or do thou write.

*Plural Number.*

Love you, or do you love; or, Write you, or do you write.

This verb or its auxiliary *do* always precedes its nominative case.

### POTENTIAL MOOD.

160. This mood is always formed, in its present and past tenses, by prefixing one of the following words to the root of the verb: may, can, must, might, could, would, should; thus, He *may* love; You *can* write.

The potential mood has four tenses, viz., present, past, present anterior and past anterior.

#### *Present Tense.*

161. This tense is formed by prefixing *may*, *can* or *must* to the root of the verb; as, I *may* love; He *can* write.

SINGULAR NUMBER.

| | | |
|---|---|---|
| First person . . | I . . . | may, can or must love or write |
| Second person . . | thou . . | mayst, canst or must love or write |
| Third person . . | he . . . | may, can or must love or write |

PLURAL NUMBER.

| | | |
|---|---|---|
| First person . . | we . . . . | may, can or must love or write |
| Second person . . | you . . . . | may, can or must love or write |
| Third person . . | they . . . . | may, can or must love or write |

#### *Past Tense.*

162. This tense is formed by prefixing *might*, *could*, *would* or *should* to the root of the verb; thus, love or write. "I *could* love;" "He *would* write."

SINGULAR NUMBER.

First person, I might, could, would or should love or write
Second person, thou mightest, couldst, wouldst or shouldst love or write
Third person, he might, could, would or should love or write.

PLURAL NUMBER.

First person, we might, could, would or should love or write
Second person, you might, could, would or should love or write
Third person, they might, could, would or should love or write

### *Present Anterior (or Perfect) Tense.*

163. This tense is formed by prefixing *may*, *can*, *must* (present signs) and *have*, to the perfect participle from the verb.

| *Present.* | *Past.* | *Perfect Participle.* |
|---|---|---|
| Love . . . . . | loved . . . . . | loved |
| Write . . . . . | wrote . . . . . | written |

The present anterior tense then is, "I *may have* loved;" "Thou *mayst have* written," &c.

SINGULAR NUMBER.

First person, I may, can or must have loved or written
Second person, thou mayst, canst or must have loved or written
Third person, he may, can or must have loved or written.

PLURAL NUMBER.

First person, we may, can or must have loved or written
Second person, you may, can or must have loved or written
Third person, they may, can or must have loved or written

### *Past Anterior (or Pluperfect) Tense.*

164. This tense is formed by prefixing the auxiliaries or signs of the past tense, *might*, *could*, *would* or *should*, and *have*, to the perfect participle of the verb, thus:

| *Present.* | *Past.* | *Perfect Participle.* |
|---|---|---|
| Love . . . . . | loved . . . . . | loved |
| Write . . . . . | wrote . . . . . | written |

The past anterior tense is then, "*Could have* loved," or "*Would have* written," &c.

SINGULAR NUMBER.

1st pers. I might, could, would or should have loved or written
2d pers. thou mightest, couldst, wouldst or shouldst have loved or written
3d pers. he might, could, would or should have loved or written

PLURAL NUMBER.

1st person, we might, could, would or should have loved or written
2d person, you might, could, would or should have loved or written
3d person, they might, could, would or should have loved or written

SUBJUNCTIVE OR CONDITIONAL MOOD.

165. This mood is only the indicative or potential mood, with the word *if* placed before the nominative case; as, "I love" is indicative—"*If* I love," is subjunctive.

166. The following conjugation of the present tense is not a change of the indicative, but it is an ellipsis of the sign *should*, which is understood before the verb.

| | |
|---|---|
| If I love or write . . . . | If I should love or write |
| If thou love or write . . . . | If thou shouldst love or write |
| If he love or write . . . . | If he should love or write |

The omission of the sign *should* is often occasioned by the use of *though* and *unless;* as, "*Though* he write a good hand;" that is, "*Though* he *should* write a good hand."

In the second and third persons, future anterior (or second future) tense, the auxiliaries are differently applied in this tense, thus:

| *Indicative.* | *Subjunctive.* |
|---|---|
| Thou wilt have written . . . . . | If thou shalt have written |
| He will have written . . . . . | If he shall have written. |

INFINITIVE MOOD.

167. This mood of the verb is known by the sign *to.*

*Present Tense.*

168. This tense is formed by prefixing the sign, *to*, to the verb; thus, *To* love—*To* write.

*Anterior (or Perfect) Tense.*

169. This tense is formed by prefixing *to have* to the participle; thus, *To have* loved; or, *To have* written.

170. The present tense of the infinitive mood, as well as the anterior, expresses relative time. The present tense, however, expresses a posterior, and the anterior tense expresses an anterior time. Both tenses may be used with verbs of the past tense; and the present tense of the infinitive likewise accompanies the present and future tenses; thus, He hoped to acquire that knowledge in age, which he ought not *to have* neglected in youth.

## PARSING.

He writes in a richer and more elegant style.

*He* . . . . . is a personal pronoun, third person, singular number, masculine gender, nominative case to the verb *writes*.

*writes* . . . . . is an irregular intransitive verb, third person, singular number, indicative mood, present tense, and agrees with *he*.

*in* . . . . . is a preposition, governing *style*.

*a* . . . . . is an indefinite article, limiting *style*.

*richer* . . . . . is an adjective in the comparative degree, qualifying the noun *style*.

*and* . . . . . is a conjunction copulative, connecting *richer* and *elegant*.

*more* . . . . . is an adverb, qualifying *elegant*.

*elegant* . . . . is an adjective, in the comparative degree, qualifying *style*. [89.]

*style* . . . . . is a noun common (?), third person (?), singular number (?), neuter gender (?), objective case, and is governed by the preposition *in*.

He will leave the house at noon, when he will have written his address.

*He* . . . . . is a personal pronoun, third person, singular number, masculine gender, nominative case to the verb *will leave*.

*will leave* . . . . . is an irregular transitive verb, third person, singular number, indicative mood, future tense, and agrees with *he*.

*the* . . . . . is a definite article, limiting *house*.

*house* . . . . . is a noun common, third person, singular number, neuter gender, objective case, and governed by the transitive verb *will leave*.

*at* . . . . . is a preposition, governing *noon*.

*noon* . . . . . is a noun common, third person, singular number, objective case, governed by the preposition *at*.

*when* . . . . . is an adverb of time, qualifying *will have written*.

*he* . . . . . is a personal pronoun, third person, singular number, masculine gender, nominative case to the verb *will have written*.

*will have written* . is an irregular transitive verb, third person, singular number, indicative mood; (this verb expresses a future action to be performed, before the future time declared by *will leave*, yet in a distinct relation to it;) therefore it is in the future anterior tense, and agrees with its nominative, *he*.

*his* . . . . . is a possessive pronoun, third person, singular number, masculine gender, possessive case, and governed by *address*.

*address* . . . . . is a noun common, third person, singular number, neuter gender, objective case, and governed by the verb *will have written.*

He will awake in a better and more happy estate; yet he will not be surprised, because he will have been inspired with higher hopes and more holy desires.

### OF THE SUBSTANTIVE VERB "BE."

171. The verb *Be* is one of so much importance in the construction of a sentence, that it is deemed proper to conjugate it at large. *Be* is denominated a *substantive verb.*

### *Conjugation of the Substantive Verb "Be."*

Present tense of the indicative mood, first person singular, . . . *am*
Past tense of the indicative mood, first person singular, . . . . *was*
Perfect participle, . . . . . *been.*

[See table of irregular verbs.]

### *Indicative Mood, Present Tense.*

| | *Singular.* | *Plural.* |
|---|---|---|
| First person . . . | I am . . . . | we are |
| Second person . . . | thou art . . . . | you are |
| Third person . . . | he is . . . . . | they are. |

There is no change, in this tense of the verb *be*, on account of the solemn style.

### *Past Tense.*

| | *Singular.* | *Plural.* |
|---|---|---|
| First person . . . | I was . . . . | we were |
| Second person . . . | thou wast . . . . | you were |
| Third person . . . | he was . . . . | they were |

### *Future Tense.*

*Will* or *Shall* to the Verb.

| | *Singular.* | *Plural.* |
|---|---|---|
| First person . . | I will or shall be . . . | we will or shall be |
| Second person . . | thou wilt or shalt be . . . | you will or shall be |
| Third person . . | he will or shall be . . . | they will or shall be |

### *Present Anterior Tense.*

*Have*, to the Participle.

| | *Singular.* | *Plural.* |
|---|---|---|
| First person . . . . | I have been . . . . . | we have been |
| Second person . . . . | thou hast been . . . . . | you have been |
| Third person . . . . | he has been . . . . . | they have been |

### *Past Anterior Tense.*

*Had*, to the Participle.

| | *Singular.* | *Plural.* |
|---|---|---|
| First person | I had been | we had been |
| Second person | thou hadst been | you had been |
| Third person | he had been | they had been |

### *Future Anterior Tense.*

*Shall have* and *will have*, to the Participle.

| | *Singular.* | *Plural.* |
|---|---|---|
| First person | I shall have been | we shall have been |
| Second person | thou wilt have been | you will have been |
| Third person | he will have been | they will have been |

### *Potential Mood, Present Tense.*

Signs, *can*, *must* and *may*, to the Verb.

| | *Singular.* | *Plural.* |
|---|---|---|
| First person | I can be | we can be |
| Second person | thou canst be | you can be |
| Third person | he can be | they can be |

### *Past Tense.*

Signs, *might*, *could*, *would*, *should*, to the Verb.

| | *Singular.* | *Plural.* |
|---|---|---|
| First person | I would be | we would be |
| Second person | thou wouldst be | you would be |
| Third person | he would be | they would be |

### *Present Anterior Tense.*

Present signs and *have*, to the Participle.

| | *Singular.* | *Plural.* |
|---|---|---|
| First person | I may have been | we may have been |
| Second person | thou mayst have been | you may have been |
| Third person | he may have been | they may have been |

### *Past Anterior Tense.*

Past signs to the perfect Participle.

| | *Singular.* | *Plural.* |
|---|---|---|
| First person | I should have been | we should have been |
| Second person | thou shouldst have been | you should have been |
| Third person | he should have been | they should have been |

### *Imperative Mood.*

Be, or be thou . . . . . Be, or be you.

### *Subjunctive Mood.*

The subjunctive mood, it has already been observed, is only the indicative and potential moods, made conditional by the application of *if*. [See also observations on the potential and subjunctive moods, page 73.]

### *Hypothetical Form.*

172. There is a hypothetical form of the verb in use, derived chiefly from the poets, and approved of by many grammarians, which it may be well to give here, though it is not intended to sanction its use. It is to take the plural number of this verb in the past tense of the indicative mood, to express some *hypothesis*, even of the present time. For example:

"If I were a king (which I am *not*), I would rule justly."

"I am not well; but if I *were*, I would go."

### *Infinitive Mood, Present Tense.*

*To*, to the Verb.

To be.

### *Anterior Tense.*

*To have*, to the Perfect Participle.

To have been.

When the scholar has become acquainted with the manner of forming the perfect participle, and has committed to memory the signs of the tenses, nothing can be easier than the conjugation of a verb.

#### SHORT CONJUGATION.

173. The perfect participle from the irregular verb *ride* is thus formed:

| *Present.* | *Past.* | *Participle.* |
|---|---|---|
| Ride . . . . . | rode . . . . . | ridden. |

The present, past and future tenses are formed by prefixing their signs to the present form, or root, of the verb.

The present and past tenses of the indicative mood take the auxiliaries *do* and *did*.

| | *Present Tense.* | *Past Tense.* | *Future Tense.* | |
|---|---|---|---|---|
| Indicative mood . . | do . . . | did . . | will | } RIDE, or the root |
| Potential mood . . | can . . . | could . . . | | } of any other verb |
| Infinitive mood . . | to . . . . . | | | } than *be*. |

The imperative mood is very rarely conjugated with *do*.

174. The anterior tenses are formed by prefixing their signs to the perfect participle.

| | *Present Anterior.* | *Past Anterior.* | *Future Anterior.* | |
|---|---|---|---|---|
| Indicative mood, | have . . . | had . . . | will have | RIDDEN, or the perfect participle of any verb. |
| Potential mood, | can have | could have . . . | | |
| Infinitive mood, | to have . . . . . | | | |

175. This exhibits a very comprehensive view of the conjugation of a verb, with fewer deficiencies than may at first sight appear. It will be recollected that, excepting *be*, the plural number of the verb, in its three persons, is like the first person singular of the same tense. When the indicative mood is not to be conjugated with *do* and *did*, the present and past tenses are expressed in forming the participle. The changes on account of the second and third persons, in the singular number, remain to be supplied.

## *Observations on the Potential and Subjunctive Moods.*

### POTENTIAL MOOD.

The tenses of this mood are not so distinctly marked as are those of the indicative mood, because the same words express different time as they are variously used; thus, "He *told* me (yesterday) that he *would perform* the task during the day." Both of the verbs, *told* and *would perform*, are in past time, though *would perform* is certainly posterior to *told*. Again: "I *wish* that you *would read*." Here, *wish* is present, and *would read* denotes a time posterior. The same remarks apply to *should* (unless used instead of *ought*), and all of the signs, which are laid down as auxiliaries of the past tense.

As the past anterior (or pluperfect) tense is formed from the past (or imperfect) auxiliaries, it of course partakes of its anomalous quality; that is, the past tense of the potential mood expresses a relative posterior time, and the past anterior tense expresses a relative anterior time; thus, "I thought he *would* do so;" "I thought he *would have* done it."

The past and past anterior tenses of this mood are never used to express positive time; but they are invariably connected with some other verb (indicative or subjunctive) which expresses the time to which the verb in the potential mood is relative; thus, "I *might* hold an office (if I wished to);" "He told me that I *might* examine the library;" "I *should* have seen the whole if my father *had* not *prevented*." As the signs of the past tense are almost invariably used when the verbs to which they belong are connected with some other verb, and they consequently express only relative time, there seems almost a sufficient reason for forming a conjunctive mood, the present tense of which should be conjugated with the usual past tense signs of the potential mood, and the past tense, by the past anterior or pluperfect signs. This would afford an opportunity for reducing the present anterior (or perfect) tense of the potential mood to a past tense, which is, in general, the real time it represents.

We have, in our conjugation of the verb, followed, as near as possible,

the usual method of conjugation, not venturing upon the improvement which we believe the nature of the language will warrant.

The learner who is capable of comprehending the nice distinctions of language, will find in these observations, and in the following, on the subjunctive mood, the just value of the verb, and will, undoubtedly, be able to apply its several parts with grammatical accuracy, when he shall have sufficiently examined and digested these remarks.

With these observations upon the value of the potential signs, in regard to time, we proceed to the consideration of what is usually called the subjunctive mood, in which the potential signs are almost constantly in use.

### SUBJUNCTIVE MOOD.

The subjunctive mood, as has been previously stated, expresses the condition of an event. It, however, expresses the condition in two ways, viz., a simple condition, where the fact asserted by the subjunctive verb is probable, or where it is of so little doubt as to require some certain consequence; as, "If he *plays* as well as is reported of him, he will certainly be patronized:" or, in the future tense, "If he *will play*, to-morrow evening, as well as he played last evening, he will certainly be patronized." "If he *can play* as well as is reported, he may certainly expect patronage." In these sentences, the promise of patronage is predicated on the simple condition of performing, or being able to perform, a particular act. In these examples, it will be noticed that the time of the subjunctive verb is exactly the same that it would be were the verbs indicative or potential; i. e., *plays* and *can play* are in the present tense, and *will play* in the future tense, of the subjunctive mood; and they would represent the same time, were they indicative or potential.

It has been already observed (see conjugation of the verb *be*) that whenever the verb *be*, in the present or past tense of the indicative mood, is followed by a verb in the infinitive mood (present tense), a future time is implied.

The next form of the subjunctive mood supposes the condition of an event; as, "My father *is* not now sick; but if he *were*, your services would be welcome;" "This man *does not play* upon the harp; and though he *did play*, he would not be likely to gratify us." In these two examples of the second kind of subjunctive mood, we do not find the order of tense so closely adhered to as in those of the first kind. In the first example, the two verbs, *is* and *were*, are used to express the same time; yet *were* is a verb of the past tense, when in the indicative mood. In the second example, *does play*, a verb of the present tense, is used to represent the same time that *did play* does; and *did play*, when indicative, is of the past tense; yet no confusion can result from such a use of the tenses, because it is a rule, arising out of use, that when the subjunctive mood is merely a supposition, or is hypothetical, the word or words of which it is composed represent a time one degree in advance of that which they represent

in the indicative or potential mood; thus, "I can not love; but, if I could love, I would;" "I have not written; but, if I had written, I would send:" "He will not go; but, if he would go, I would send him."

Thus, it appears that in every use of the subjunctive mood, in its hypothetical form, its time is one tense in advance of that which would be represented if the verb were indicative or potential. It will also be observed, and may be considered as a rule of language, that this form of the subjunctive mood is invariably accompanied by the conjunctive form of the potential mood, representing the relative time which has already been spoken of under that head.

It may be well to remark, in this place, that the use of the past tense of the verb, to express present time, obtains also in the subjunctive mood; as, "I wish that I were well." *Were*, though the past tense of the indicative mood, expresses the present of the hypothetical.

The use of this hypothetical form of the subjunctive mood, has given rise to a form of expression which is not warranted by the analogies of our language. In the present tense singular, in this form of the subjunctive mood, most writers and speakers use *were*, instead of *was;* as, "Were I in possession of the requisite information;" "If thou wert acquainted with him;" "If he were compelled to do it." Many of the best grammars of the language recognise this form; but, though it is the duty of the writer of a school grammar to teach the learner how the language is used, and not to contend with custom, yet he may be permitted to express a regret that such a form should be sanctioned.

## *Of the Voice of a Verb.*

**176.** The voice of a verb is the distinction made between doing and receiving.

177. Transitive verbs are active, as they represent the object of their agent, or nominative case, as affecting some other object; thus, "John *strikes* William." *Strikes*, in this sentence, denotes an action passing from one object (John) to another object (William), and is a transitive verb. But as that same verb may be used in another form, to express another idea, it is said to be in the active voice.

**178.** The *active voice* of the verb shows the actor to be the subject of conversation; and it is in the nominative case.

The verbs that have been conjugated, with the exception of the verb *be*, are in the active voice.

## *Passive Voice.*

**179.** The passive voice is used when the person receiving the action represented by the verb is the subject of conversation: thus, "William *is struck* by John."

The nominative case to the verb in the active voice, becomes the objective case, governed by the preposition *by*, when used with the same verb in the *passive* voice. For example:

| | Active Voice. | |
|---|---|---|
| Charles | *reads* | the book. |
| | **Passive Voice.** | |
| The book | *is read* | by Charles. |
| | **Active Voice.** | |
| Washington | *defended* | the nation. |
| | **Passive Voice.** | |
| The nation | *was defended* | by Washington. |
| | **Active Voice.** | |
| The man | *should have* | written the letter. |
| | **Passive Voice.** | |
| The letter | *should have been* | written by the man. |

180. As a verb in the passive voice expresses the effect upon some objective case, it follows that intransitive verbs, which have no objective case, cannot have a passive voice. We may say, "Charles sleeps;" but we cannot say, "Charles *is slept*."

181. Use has sanctioned the construction of some passive voices from verbs not in themselves transitive; for example, "I speak of the rule." Here, the verb *speak* is intransitive, and the word *rule* is in the objective case, governed by the preposition *of*.

But custom sanctions the formation of a passive voice from the verb *speak*, as follows:

The rule is spoken of.

| | *Passive.* |
|---|---|
| I listened to her music. | Her music *was listened to*. |

The verb *listened*, in the sentence, "I listened to her," is not to be considered as a compound verb.

In the examples of the passive voice, "is spoken of," and "was listened to," the words *of* and *to* may be considered as parts of the verb.

## *Conjugation of the Passive Voice.*

182. The verb in the passive voice is conjugated by affixing the perfect participle from the active verb to the verb *be*, in all its moods and tenses.

THE VERB LOVE.

| *Present.* | *Past.* | *Perfect Participle* |
|---|---|---|
| Love . . . . . | loved . . . . . | loved |

The perfect participle from the verb *love* is *loved*

EXAMPLE.

| *Active Voice.* | *Passive Voice.* |
|---|---|
| I loved William. | William is loved by me. |
| Thou lovedst William. | William is loved by thee. |
| He loved William. | William is loved by him. |

## CONJUGATION

*Of the regular transitive verb "Love," and of the irregular transitive verb "Choose," in the Passive Voice.*

| *Present Tense.* | *Past Tense.* | *Perfect Participle.* |
|---|---|---|
| Love . . . . . | loved . . . . . | loved |
| Choose . . . . . | chose . . . . . | chosen |

RULE—Perfect participles to the verb *be*.

### INDICATIVE MOOD.

### *Present Tense.*

SINGULAR NUMBER.

| | | | |
|---|---|---|---|
| First person . . | I am . . . . | loved or | chosen |
| Second person . . | thou art . . . . | loved or | chosen |
| Third person . . | he is . . . . . | loved or | chosen |

PLURAL NUMBER.

| | | | |
|---|---|---|---|
| First person . . | we are . . . . . | loved or | chosen |
| Second person . . | you are . . . . . | loved or | chosen |
| Third person . . | they are . . . . . | loved or | chosen |

### *Past Tense.*

SINGULAR NUMBER.

| | | | |
|---|---|---|---|
| First person, . . | I was . . . . | loved or | chosen |
| Second person, . . | thou wast . . . . | loved or | chosen |
| Third person, . . | he was . . . . | loved or | chosen |

PLURAL NUMBER.

| | | | |
|---|---|---|---|
| First person . . | we were . . . . . | loved or | chosen |
| Second person . . | you were . . . . . | loved or | chosen |
| Third person . . | they were . . . . . | loved or | chosen |

### *Future Tense.*

SINGULAR NUMBER.

| | | | |
|---|---|---|---|
| First person . . | I shall be . . . | loved or | chosen |
| Second person . . | thou wilt be . . . | loved or | chosen |
| Third person . . | he will be . . . | loved or | chosen |

PLURAL NUMBER.

First person . . we shall be . . . loved or chosen
Second person . . you will be . . . loved or chosen
Third person . . they will be . . . loved or chosen

## *Present Perfect Tense.*

SINGULAR NUMBER.

First person . . I have been . . loved or chosen
Second person . . thou hast been . . loved or chosen
Third person . . he has been . . loved or chosen

PLURAL NUMBER.

First person . . we have been . . . loved or chosen
Second person . . you have been . . . loved or chosen
Third person . . they have been . . . loved or chosen

## *Past Perfect Tense.*

SINGULAR NUMBER.

First person . . I had been . . . loved or chosen
Second person . . thou hadst been . . . loved or chosen
Third person . . he had been . . . loved or chosen

PLURAL NUMBER.

First person . . we had been . . . loved or chosen
Second person . . you had been . . . loved or chosen
Third person . . they had been . . . loved or chosen

## *Future Perfect Tense.*

SINGULAR NUMBER.

First person . . I shall have been . . . . loved or chosen
Second person . . thou wilt have been . . . . loved or chosen
Third person . . he will have been . . . . loved or chosen

PLURAL NUMBER.

First person . . we shall have been . . . . loved or chosen
Second person . . you will have been . . . . loved or chosen
Third person . . they will have been . . . . loved or chosen

INFINITIVE MOOD.

*Pres.*, To be loved or chosen. *Pres. Perf.*, To have been loved or chosen.

IMPERATIVE MOOD, PRESENT TENSE.

*Singular.* Be, or be thou loved or chosen.

*Plural.* Be, or be you loved or chosen.

PARTICIPLES.

*Imperfect*, Being loved or chosen.
*Perfect*, Loved or chosen, Having been loved or chosen.

### *Synopsis of "To be Loved."*

INDICATIVE.

| | |
|---|---|
| *Present*, I am loved. | *Present Perfect*, I have been loved. |
| *Past*, I was loved. | *Past Perfect*, I had been loved. |
| *Future*, I shall be loved. | *Future Perfect*, I shall have been loved. |

INFINITIVE.

*Present*, To be loved. *Present Perfect*, To have been loved.

IMPERATIVE.

*Present*, Be loved, or Be thou or you loved.

PARTICIPLES.

*Imperfect*, Being loved. *Perfect*, Loved, Having been loved.

### *Of the Indefinite and Definite Forms of the Verb.*

183. There are two *forms* of verbs; one indefinite, and the other definite.

184. The indefinite form does not always express the time of *action* so precisely as would be expected from the name of the tense in which it may be found. For example:

"Coaches *run* on the turnpike, and cars *run* on the rail-road."

In this example, the verb *run* is in the present tense; but it is not the intention, perhaps, to assert that, at the moment of speaking, the coaches and cars are in motion; only that, in general, when they do run at all, the coaches run on the turnpike, and the cars run on the rail-road. Hence, this form of using the verb is denominated the *indefinite form.*

185. The definite form represents the act as occurring at the time mentioned. For example:

"The coaches *are running* on the turnpike, and the cars *are running* on the rail-road."

In the above sentence, it will be seen that the time when the action is *taking place*, is defined; the *tense* is present, and the action represented is present. This form of the verb is, therefore, called the *definite form.*

186. The following is an example of both forms of the same verb, in the same mood and tense:

"The rector *preaches* in that church (generally); but, as he is absent, his friend *is preaching* for him (to-day)."

### *Indefinite Form.*

187. The indefinite form of the verb is that which has been conjugated—the verbs *love* and *write*. In parsing, it is not customary to mention the *form*, unless it should be definite.

### *Definite Form.*

188. The definite form of the verb is made by annexing the present participle of the indefinite form to the verb *be*, in all its moods and tenses.

For example, the verb *love* has *loving* for its present participle; and the verb *write* has *writing* for its present participle. The present tense of the indicative mood of both forms would then be as follows:

| *Indefinite Form.* | *Definite Form.* |
|---|---|
| I love, or I write. | I am loving, or I am writing. |
| Thou lovest, or thou writest. | Thou art loving, or thou art writing. |
| He loves, or he writes. | He is loving, or he is writing. |

**CONJUGATION OF THE DEFINITE FORM, ACTIVE VOICE.**

[This is sometimes called the *progressive* form.]

### *Indicative Mood, Present Tense.*

SINGULAR NUMBER.

| | | | | | | |
|---|---|---|---|---|---|---|
| First person | I | am | loving | or | writing |
| Second person | thou | art | loving | or | writing |
| Third person | he | is | loving | or | writing |

PLURAL NUMBER.

| | | | | | |
|---|---|---|---|---|---|
| First person | we | are | loving | or | writing |
| Second person | you | are | loving | or | writing |
| Third person | they | are | loving | or | writing |

### *Past Tense.*

SINGULAR NUMBER.

| | | | | | |
|---|---|---|---|---|---|
| First person | I | was | loving | or | writing |
| Second person | thou | wast | loving | or | writing |
| Third person | he | was | loving | or | writing |

PLURAL NUMBER.

| | | | | | |
|---|---|---|---|---|---|
| First person | we | were | loving | or | writing |
| Second person | you | were | loving | or | writing |
| Third person | they | were | loving | or | writing |

### *Present Anterior (or Perfect) Tense.*

SINGULAR NUMBER.

| | | | | | |
|---|---|---|---|---|---|
| First person | I | have been | loving | or | writing |
| Second person | thou | hast been | loving | or | writing |
| Third person | he | has been | loving | or | writing |

PLURAL NUMBER.

| | | | | | |
|---|---|---|---|---|---|
| First person | we | have been | loving | or | writing |
| Second person | you | have been | loving | or | writing |
| Third person | they | have been | loving | or | writing |

### *Past Anterior (or Pluperfect) Tense.*

SINGULAR NUMBER.

| | | | | | |
|---|---|---|---|---|---|
| First person | I | had been | loving | or | writing |
| Second person | thou | hadst been | loving | or | writing |
| Third person | he | had been | loving | or | writing |

PLURAL NUMBER.

| | | | | | |
|---|---|---|---|---|---|
| First person | we | had been | loving | or | writing |
| Second person | you | had been | loving | or | writing |
| Third person | they | had been | loving | or | writing |

### *Future Tense.*

SINGULAR NUMBER.

| | | | | | |
|---|---|---|---|---|---|
| First person | I | shall be | loving | or | writing |
| Second person | thou | wilt be | loving | or | writing |
| Third person | he | will be | loving | or | writing |

PLURAL NUMBER.

| | | | | | |
|---|---|---|---|---|---|
| First person | we | shall be | loving | or | writing |
| Second person | you | will be | loving | or | writing |
| Third person | they | will be | loving | or | writing |

### *Future Anterior Tense.*

SINGULAR NUMBER.

| | | | | | |
|---|---|---|---|---|---|
| First person | I | shall have been | loving | or | writing |
| Second person | thou | wilt have been | loving | or | writing |
| Third person | he | will have been | loving | or | writing |

PLURAL NUMBER.

| | | | | | |
|---|---|---|---|---|---|
| First person | we | shall have been | loving | or | writing |
| Second person | you | will have been | loving | or | writing |
| Third person | they | will have been | loving | or | writing |

## *Of the Passive Voice of the Definite Form.*

All transitive verbs in the active voice give rise to a passive voice, which is formed by making the objective case of the *active* voice, the nominative case of the passive voice; and then the nominative case of the active voice usually follows the verb, and is governed by the preposition *by*. For example in the indefinite form,

*Active Voice.*

John beat Henry frequently.

In this sentence, *beat* is a transitive verb in the *active* voice, having *John* for its nominative case, and *Henry* for its objective case; and this form is used because we speak of John—he is the principal person, the subject of conversation; and, consequently, he is in the *nominative case.*

But if Henry was most thought of, and the intention was to speak of *him*, and make his sufferings in the transaction the subject of conversation, then we should say,

Henry *was beaten* by John frequently.

And as the verb now does not represent the nominative as *acting*, but as *suffering*, it is in the *passive* (or suffering) voice, in the *indefinite form.*

But the *definite form* of the transitive verb is as much in the *active voice*, as is the indefinite; and the sentence has an agent, an action, and an object: as, for example,

*Definite.*

John *was beating* Henry when I came into the room.

Here, we speak of John, the actor—he is the subject of conversation; and, consequently, we use the *active* voice, as we do in the *indefinite* form above.

But suppose it was the intention to speak of *Henry*, who is the sufferer, and make him, in regard to this transaction (the beating), the subject of conversation, and thus to make his name the nominative to a verb in the passive voice, *definite form;* how would that verb be formed? The sense would not be expressed by saying, "Henry *was beating;*" because *was beating* is in the *active voice* of the definite form, and, consequently, expresses the action of its nominative; whereas, it was desired to express the *passion*, or *suffering*, of the objective.

Again, the sense would not be expressed by saying "Henry *was beaten;*" for, though that is *passive*, it is *indefinite*, and expresses the action *completed* in some past time; whereas, the *definite* is to express an action not completed, but *progressive;* that is, taking place within the time mentioned.

The simple participle, then, will not enable the substantive verb "*be*," in any of its moods or tenses, to express the true meaning; neither "Henry is beating," nor "Henry is beaten," will answer. There will be found, in the definition of participles, one form of that part of speech,

called *present passive participle.* It is formed by placing *being* before the past participle; as, loved, *being loved;* written, *being written;* beaten, *being beaten.* Let us then take the present passive participle of the verb *beat* (being beaten), and annex it to the verb *be*, in the tense in which the sentence is which we are now considering, and say,

Henry *was being beaten* by John,

and we form the passive voice, definite form, of the verb *beat*, in the past tense of the indicative mood. *Was being beaten* is a verb in the passive voice (of the verb *was beating*), and in the definite form, and agrees with *Henry.*

Charles is building a house.

Here is a definite form of the verb *build*, in the present tense, indicative mood, and in the active voice; and this voice is used because Charles, the actor, is the subject of conversation; but if the house were the subject of conversation alone, it would not be correct to say,

The house *is building* by Charles,

because the rule of all grammarians declares the verb *is*, and a present participle (*is building*, or *is writing*), to be in the *active* voice, and, consequently, expressive of the action, and not the suffering, of a nominative case.

The attempt is sometimes made to evade the true passive by some real or supposed *equivalent.* For example,

The house is in the process of being built.

In the first place, this evasion does not dispense with the necessity of the definite *passive* voice, any more than the sentence,

He is in the act of writing a letter,

renders unnecessary the definite *active* sentence,

He is writing.

Either may be admitted; but neither renders the other ungrammatical. Besides that, the passive *being built* really occurs in the first substitute, viz., "The house is in the process of *being built;*" while the substitute itself is inelegant.

The passive voice, then, of "Charles is building the house," must be,

The house *is being built* by Charles.

We sometimes meet with the objection, that *is* ought not to come with its own participle, *being.* We reply that *is*, as an auxiliary verb, loses a portion of its power of expressing simple existence, as it does when a principal verb; as, in almost all cases, the auxiliary verb becomes partially merged in the meaning and office of the principal verb or participle. *Will* has a very different office in the sentence, "We *will deprive* you of property," from that expressed in the sentence, "He *wills* to you a thousand dollars."

*Have*, as a verb, expresses possession: "I *have* a farm," I possess a farm. In "I *have* cultivated a farm," *have* only gives the relative time of the verb *cultivated*.

*Have*, as an auxiliary, also, is used in the same verb with its participle: *have had*, *had had*, *will have had*.

To the objection that the passive voice of the definite form of the verb does not sound well, we can only reply, that it may be the novelty that strikes the ear unpleasantly; and any person who has from his infancy been in the habit of hearing and using words ungrammatically, will find his ear offended when he comes to hear and read words grammatically applied.

It is sometimes asserted that we may be allowed to say "The house is building," instead of "The house is being built," because there occur in our language such anomalies as "The meat *cuts* well," when it is evident that it is the knife that cuts. A grammarian will readily perceive the difference in the circumstances of the two cases quoted. In the phrase, "The meat *cuts* well," we have only a substitute of one word for another; it may be right, or it may be wrong; its *grammatical* relations are the same. It is immaterial whether we say, "The rose *smells* well," or "He *smells* the rose." The word "*smell*," in each sentence, is a verb; and it is only the meaning of the word that is in dispute. It is a question of definition; while the attempt to deprive the transitive definite verb of its *passive voice*, is to strike at the foundation of the language, and to strip it of one of its most important qualities; that of making both actor and sufferer, each in turn and at pleasure, the subject of conversation.

It is again objected to the definite passive voice, that it is unnecessary, as the active definite is sufficient. No one, it is added, mistakes, when it is said, "The house which is building," and supposes that the house is really erecting itself.

That is true, because the house is an inanimate object; and, therefore, the meaning is easily obtained, though it is exactly opposite to the assertion.

But, where animate beings are the subjects of conversation, the meaning may be less obvious.

"The law says, he who is found *stealing* shall be imprisoned. The witness testified that, when he came,

"The black boy was stealing."

Now, according to the *true* meaning of words, the black boy would be liable to imprisonment. But if, afterwards, it should appear that the witness really meant to say that the black boy was "*being stolen*," just as some persons mean that "the house *is being built*," when they say that "the house *is building*," then surely great injustice would be done to the boy. There is an important difference between *doing* and *suffering;* and that difference is grammatically shown by the appropriate use of the active and passive voices of a verb.

### RECAPITULATORY EXERCISES.

What is a verb?
What is a transitive verb?
What is an intransitive verb?
Can verbs be used both as transitive and intransitive?
What belong to verbs?
With what do the number and person of a verb correspond?
What is this correspondence called?
What are the characteristics peculiar to a verb?
What is meant by mood?
What is meant by tense?
How many moods are there?
What are they?
How many leading tenses are there?
Name them.
What do the three independent tenses express?
How many relative tenses are there?
What are the relative tenses called?
What do they express?
What is a regular verb?
What is an irregular verb?
What are defective verbs?
What do you say of the defective verb *quoth*?
What of the verb *ought*?
What tense of the infinitive mood follows *ought*?
What are auxiliary verbs?

### ON THE CONJUGATION OF THE VERB.

What is meant by conjugation?
What is necessary to be done before conjugation?
How are the perfect participles formed from *love* and *write*?
Which of these verbs is regular, and which irregular?
What does the indicative express?
What is meant by present tense?
Conjugate the verbs *love* and *write* in the singular number of the present tense.
In what tenses is the solemn style used?
In which person must the verb agree with nouns?
Conjugate the verb in the plural.
What does the past tense denote?
Conjugate *love* and *write* in the singular number of this tense
What does the future tense denote?
How is this tense formed?
Conjugate the verbs *love* and *write* in this tense.
Are *shall* and *will* used to express similar ideas?

What does *will* express in the first person?
What does *will* express in the second and third persons?
What does *shall* express in the first person?
What does *shall* express in the second and third persons?
How are *shall* and *will* farther applied?
What does the present anterior tense express?
How is the present anterior tense formed?
Conjugate the verbs in this tense.
What is meant by past anterior tense?
How is the past anterior tense formed in the indicative?
Conjugate the verbs *love* and *write* in this tense.
What is meant by the future anterior tense?
How is this tense formed?
Conjugate the verbs in this tense.
What do you say of *will* and *shall?*

IMPERATIVE MOOD.

How is this mood used?
Are these meanings expressed by any change in the verb?
How many persons and tenses are there in this mood?
How is the verb formed?
Conjugate the verbs in this mood.

POTENTIAL MOOD.

What is meant by the potential mood?
How is this mood formed?
What are the signs of this mood?
How many tenses are there in this mood?
What are they?
How is the present tense formed?
Conjugate *love* and *write* in the present tense of this mood.
How is the past tense formed?
Conjugate it.
How is the present anterior tense formed?
Conjugate it.
How is the past anterior tense formed?
Conjugate it.

SUBJUNCTIVE MOOD.

What does the subjunctive imply?
How is this mood formed?
Conjugate *love* and *write* in this mood, from the potential form, omitting *should.*

INFINITIVE MOOD.

What do you understand by the infinitive mood?
What is the sign of this mood?

How is the present tense formed?
How is the anterior tense formed?
How does the present tense of the infinitive mood express time?
How does the anterior tense express time?

## PARTICIPLES.

189. A Participle is a word derived from a verb, and is so called because it participates in the nature of the verb and the adjective.

190. As participles are derived from verbs, they partake of many of the accidents of that part of speech. Especially have they a relation to time; as, indeed, any word denoting action or being, in form, must, in some degree, express the time in which that action or being took place.

191. It has already been stated that verbs have two participles, *present* and *perfect*. The *perfect* is used in the formation of the compound, or anterior tenses; as, *have loved, might have written:* and the *present* is used in the construction of the definite form of the verb; as, *is writing, was loving.*

192. Participles are independent parts of speech. There are two simple participles; namely, the *present* (or *active*) participle; and the *perfect* (or *passive*) participle.

### *Present or Active (Simple) Participle.*

193. The present participle is formed by adding *ing* to the root of any verb, omitting the final *e* of the verb, if it has any; thus,

| | | | |
|---|---|---|---|
| From | *love* | comes | *loving.* |
| " | *have* | " | *having.* |
| " | *sit* | " | *sitting.* |
| " | *be* | " | *being.* |

194. The present participle is used in a sentence to express a collateral action or event; as,

"The king, *being* on his throne, was pleased," &c.
"I found the man *sitting* on the ground."

195. The *time* of this participle is relative, like that of the verb in the infinitive mood. If the verb with which it is connected is in the present tense, then the time of the participle is the same, although no change is made in the name of the part of speech. For example:

*Past Time.*
"John was found *studying* his lesson."

Here, the present participle *studying* represents an action in the same time as that represented by the past tense of the passive verb, *was found.*

*Present Time.*
"Charles *is* at home, *reading* his book."

*Future Time.*
"William *will* find you, *wasting* your time."

### *Perfect or Passive Participle, Simple Form.*

196. The perfect or passive participle (simple) from a transitive verb, expresses the effect produced by the action represented by the verb; or the situation of the object, consequent upon that action.

"The wheel *crushed* the child."

The word *crushed* is a transitive verb in the active voice. The passive voice of that verb would show the effect; as,

"The child *was crushed* by the wheel."

The perfect participle from the same verb, used as a separate part of speech, shows the condition of the object:

"We found the child *crushed* by the wheel."

197. The perfect participle from a regular verb is always like the first person of the past tense. [For participles from irregular verbs, see page 61.]

198. As the intransitive verb does not affect any object, its perfect participle is only used to form the anterior tenses. To make a participle from the verbs in the following sentences, "The bird sings," "The bird sung," we say, the bird *has sung*, or *had sung*, and not *is* or *was* sung.

### COMPOUND PARTICIPLES.

199. Compound participles are of two kinds, *active* and *passive.*

200. The active compound participle is formed by prefixing the word *having* to the perfect participle; thus, from the perfect participles *loved* and *written*, are formed the compound participles, *having loved*, and *having written.*

201. The compound participle denotes a time anterior to that expressed in its accompanying verb. It is also used to express the cause for the event represented by the verb.

EXAMPLES.

"*Having lived* three years in that city, he must certainly know something of its police."

"I may speak of him with propriety, *having known* him for a long time."

PARSING.

Having cheated his neighbor in another affair, he may be suspected of this crime.

*Having cheated* is a compound participle, from the transitive verb *cheat*. [When the present participle *having* is connected with a past participle from any verb, the two words are taken together, and called a compound participle. The scholar will bear in mind, that the compound participle is formed from any perfect participle, by prefixing *having;* thus, *having* loved, *having* sold.]

*his* . . . . . is a pronoun, third person, singular number, masculine gender, possessive case, governed by *neighbor*.

*neighbor* . . . . . is a noun, third person, singular number, masculine gender. [Because we do not know whether the word means a male, we are to suppose it in the masculine gender; this is an instance of what is sometimes called the *common* gender, 45.]

*in* . . . . . is a preposition, governing *affair*.

*another* . . . . . is an indefinite pronominal adjective, qualifying the noun *affair*.

*affair* . . . . . is a noun common, third person, singular number, neuter gender, objective case, governed by the preposition *in*.

*he* . . . . . is a personal pronoun (standing for the person supposed to be spoken of), third person, singular number, masculine gender, nominative case to the verb *may be*.

*may be suspected* is a verb, third person, singular number, potential mood, present tense, and agrees with its nominative, *he*. It is in the passive voice from the active verb *to suspect*.

*of* . . . . . is a preposition, governing *crime*.

*this* . . . . . is a demonstrative adjective, qualifying *crime*.

*crime* . . . . . is a noun, third person, singular number, objective case, and governed by the preposition *of*.

EXAMPLES.

Having obtained permission, he addressed the assembly.

Having tasted the fruit, I became wise.

Having spent my life with you, I can judge of your character.

### *Passive Compound Participle.*

202. The passive compound participle denotes reception, or suffering, and is either present or past.

203. The present compound passive participle denotes present time of sufferance, or passion; and is formed by prefixing *being* to the perfect participle simple; as, *being loved, being saved.*

204. The past compound passive participle denotes an anterior suffering, or passion; as,

"*Having been accepted*, he was happy."
"Having been cured, he *is* well."

This participle is formed by prefixing the compound participle, *having been*, to the perfect simple participle of any transitive verb; as, "Having been *made*," "Having been *loved*."

### *Further Remarks upon the Nature of Participles.*

Participles have in them many of the characteristics of the verb whence they are derived. They have a relative time; that is, time that has a relation to the tense of the verb with which they stand in connection; for a participle does not stand alone. For example, the active compound participle, *having loved, having written*, &c., denotes a time anterior to the verb in the same sentence.

"Having written the letter, he sealed it."

Here, *sealed* is in the past tense; and the compound participle denotes an action (*having written*), concluded before the action represented by the verb *sealed* was commenced.

"Having written the letter, I now seal it."

Here, *having written* is *anterior* to the *present* tense.

"Having written the letter, you will seal it."

Here, *having written* is anterior to the *future* tense; and the same relation exists between this participle and the various tenses of the potential mood.

We should also remark, that *having written* is the active form of the participle, and partakes of the active form of the verb.

The passive form of the participle, *being written* and *having been written*, is used when the sense is passive. For example:

"The letter, *having been written*, was despatched immediately."
"*Being saved* by grace, we are heirs of heaven."

*Having been written* is the compound participle for the indefinite form of the verb; while *being written* is the compound participle passive from the definite form of the verb.

The participles are thus arranged:

1. The *simple present* (or *active*) participle is *loving*. It denotes a continuance of action or being, and is, consequently, contemporary with the verb in the same sentence:

"He *was found caressing* his child."

2. The *compound active* is, *having loved*. This denotes time anterior to any verb with which it is connected; but the action of the participle proceeds from the same object represented by the noun or pronoun, that is in the nominative case to the verb with which it stands in the sentence.

"Having written the letter, John sent it to the post-office."

The meaning is, when John had written his letter, he (John) sent it to the post-office. This is really the anterior tense of the simple active present participle.

3. The *past* or *perfect participle*, *simple* and *passive*, is *loved*.

"The child was found *crushed* beneath the wheels."

This denotes a *condition* contemporaneous with the verb *was found*, though it was caused before.

4. The *present compound passive participle* is, *being loved*, *being written*. This denotes a continuance of passion or effect in a time contemporaneous with the verb with which it is connected. For example:

"*Being made* comfortable, I consent to *stay*."

"The letter, *being written*, may remain unsealed."

The *active* verb, which is *definite*, shows a *continuance* of action; the *passive* form, whether of the verb or the participle, assimilates in time.

"You are *writing* the letter."

The participle passive is *written;* present compound passive, *being written;* past compound passive, *having been written*. This is the anterior time or tense of the compound passive participle, and denotes a time anteriorly relative to the verb with which it is connected; but it denotes this in a passive form. For example:

"Having been reaped, the field *was* ploughed."

"Having been ploughed, the field *is* rough."

It will be seen that the action referred to by *reaped*, in the first sentence, is anterior to the time of *was ploughed;* and the time of *ploughed*, in the second sentence, is anterior to *is rough*.

### PARTICIPIAL NOUN.

205. The present and compound participles become participial nouns when they are the primaries of prepositions; as,

"*By reading* the book, he acquired knowledge."

"He was imprisoned *for being* concerned in the riot."

206. The participle is so much a noun in this form, that it may become the primary of a noun or pronoun in the possessive case: "By Charles's entering the house." It, however, retains its verbal office in governing the objective case; as, "by respecting *him*," &c. [*See Syntax for case.*]

PARSING.

By smiting the rock, Moses gained water.

*By* . . . . . is a preposition, governing *smiting*.

*smiting* . . . . is a participial noun; (it is of itself a participle; but when a present participle is referred to by a preposition, it is called a participial noun;) it is in the third person, singular number, objective case, and is governed by the preposition *by*.

*the* . . . . . is a definite article, limiting *rock*.

*rock* . . . . . is a noun common, third person, singular number, neuter gender, objective case, governed by the participial noun *smiting*.

*Moses* . . . . is a noun proper, third person, singular number, masculine gender, nominative case to the verb *gained*.

*gained* . . . . is a regular transitive verb, third person, singular number, indicative mood, past tense, and agrees with *Moses*.

*water* . . . . . is a common noun, third person, singular number, neuter gender, and in the objective case, governed by *gained*

In digging the well, the men discovered a treasure.
By concealing complaints, we prolong sickness.
The children were killed for mocking the prophets.
Religion strengthens the body by supporting the mind.
The man was detected in the act of killing his friend.

RECAPITULATORY EXERCISES.

What is a participle?
How many participles are there?
Name them.
What is a present participle?
How is a present participle used?
What is a perfect participle from a transitive verb?
What do you say of perfect participles from regular verbs?
How is the perfect participle from an intransitive verb used?
How is the compound participle formed?
What does the compound participle denote?
How are participial nouns formed?
Are they ever qualified?

## ADVERBS.

207. An Adverb is a word used to show some circumstance of a verb or participle.

It serves also to assist an adjective; and one adverb frequently becomes secondary to another. For example:

He writes *elegantly*. *Now* she is speaking.
*Whither* thou goest, I will go. He writes *very elegantly*.
He is a *very* great man.

208. Many of the adverbs admit of comparison in the same manner that adjectives do.

| *Positive.* | *Comparative.* | *Superlative.* |
|---|---|---|
| Fast . . . . . | faster . . . . . | fastest |
| Richly . . . . . | *more* richly . . . . . | *most* richly |
| Elegantly . . . . . | *more* elegantly . . . . | *most* elegantly |

209. Adverbs are very numerous; yet most of them may be ranked under the following heads:

Of TIME; as, now, then, when, soon, lately, before, ever, never, daily, weekly, straightways, always, again, whenever, whensoever, yet, as, since, ago, hitherto, heretofore.

Of QUALITY and MANNER; as, richly, badly, notably, as, so, how, socially.

Of PLACE; as, upward, downward, forward, nowhere, herein, backward, whence, thence, somewhere, anywhere.

Of CAUSE; as, for, therefore, wherefore, why.

Of QUANTITY; as, much, little, abundantly.

Of DOUBT; as, perhaps, haply, possibly, peradventure, perchance.

Of ORDER; as, secondly, lastly.

Of NEGATION; as, nay, no, nowise.

Of INTERROGATION; as, how? why? when? where? wherefore?

Of AFFIRMATION; as, truly, certainly, yes, yea, aye, verily.

*Not* is called a NEGATIVE ADVERB.

Some adverbs are formed by prefixing the indefinite article to a noun; as, ahead, ashore, astern, aside, aground, afloat, aslant.

210. Almost any common adjective may be formed into an adverb by adding *ly*, or changing *le* to *ly;* thus, *great* and *rich* make *greatly* and *richly*.

211. A single adverb frequently supplies the place of a preposition, an article, an adjective, and a noun: thus, "he writes *rapidly;*" that is, he writes *in a rapid manner*. "She performed *handsomely;*" that is, she performed *in a handsome manner*. "She performed *so* as to please every person;" or, she performed *in such a manner* as to please every person. "She performed *as* well as you;" that is, she performed *in as good a manner* as you.

212. The adverbs *when*, *where*, &c., form a very considerable part of a sentence; thus, "I will stay *where* I was;" that is, "I will stay *in the place in which* I was."

213. Some adverbs connect sentences in a manner similar to that of conjunctions; thus, "He stood *while* I sat." "He went *when* I came." "He writes *as well as* I write." It is to be remarked, however, that when adverbs of time connect two sentences, one of the sentences is used to express the time referred to by the adverb; as, "He goes *while* you stand." *While*, in this sentence, is used to qualify or express the time of *goes;* while its own time is expressed by *stand.*

### PARSING.

You write more elegantly now.

*You* . . . . . is a personal pronoun, second person, plural number, nominative case to the verb *write.*

*write* . . . . . is an irregular intransitive verb, second person, plural number, indicative mood, present tense, and agrees with its nominative, *you.* [The scholar should here begin to conjugate the verbs, page 85.]

*more* . . . . . is an adverb, qualifying *elegantly.*

*elegantly* . . is an adverb of manner, qualifying *write.*

*now* . . . . . is an adverb of time, qualifying *write.*

### EXAMPLES.

They love their country very sincerely.
They wrote scandalously.
We love to be praised for our good deeds.

How many men had the officer?

*How* . . . . . is an interrogative adverb, qualifying the adjective *many.*

*many* . . . . . is an indefinite adjective, qualifying *men.*

*men* . . . . . is a noun common, third person, plural number, masculine gender, objective case, governed by the verb *had.*

*had* . . . . . is a transitive verb, third person, singular number, indicative mood, past tense, and agrees with its nominative, *officer.*

*the* . . . . . is a definite article, limiting *officer.*

*officer* . . . . . is a noun common, third person, singular number, masculine gender, nominative case to *had.* [When a sentence is in an interrogative form, it is usually considerably transposed.]

### EXAMPLES.

How many men have you seen? How many books have you read?
Whose book have you torn so badly?

RECAPITULATORY EXERCISES.

What is an adverb?
Do adverbs admit of comparison?
Compare the adverbs *richly* and *elegantly*.
How are adverbs classed?
How are common adjectives made into adverbs?
Of what parts of speech do adverbs supply the place?
Show the manner of supplying.

## CONJUNCTIONS.

214. A conjunction is a word used to connect two words or sentences, and to show, in some degree, their dependence; as,

"John *and* Charles wrote a letter, *and* sent it by the mail."

Here, the first *and* connects the nouns *John* and *Charles;* the last connects the two sentences.

215. There are two kinds of conjunctions, *copulative* and *disjunctive*.

216. The principal copulative conjunctions are *and*, *both*, *if*, *than*, and *that*.

217. The disjunctive conjunctions are *but*, *nor*, *either*, *or*, *whether*, *yet*, *though*, *except*, *neither*, *lest*, *unless*, *save*, &c.

218. Some of these conjunctions obtain other names from their several offices. Thus, *than* is a conjunction of comparative difference; *if*, a conditional conjunction; *that*, an explanatory conjunction. *Though* is called an unconditional conjunction. *Both* is sometimes called a *dual* conjunction; that is, a word connecting only two primaries; as, *Both* John and William; not, *Both* John and William and Charles.

219. A copulative conjunction connects two or more words engaged in the same office; as, "Charles *and* John are friends;" "Two *and* three make five."

220. When sentences are connected, the copulative conjunction continues the same sense; thus, "Charles writes *and* William reads;" both sentences are affirmatively expressed. "Charles can not read, *and* William can not write;" both of these sentences are negatively expressed.

221. A disjunctive conjunction connects words when the object of one of its primaries only is engaged; as, "Charles *or* William writes;" (only one person is here declared to write.) It connects sentences where the sense is renewed in some different form, or where the subject is changed; thus, "William can mend a pen, *but* he can not write a copy." In this sentence, the sense is changed from an affirmative to a negative assertion. (For a more particular description of the conjunctions, see *Rules of Syntax* on the office of the conjunctions.)

The propriety of the term *disjunctive conjunction* has been disputed, as involving a contradiction in terms. This is only quarrelling with terms, and with terms that are admirably calculated for expressing the office of the word. The copulative or conjunctive conjunction not only connects words and sentences, but it also requires a continuance of the idea, in the same form. The disjunctive conjunction connects the parts of speech, in their grammatical relation, and is so far *conjunctive;* but it admits of an opposition, or change of the sense, and is consequently disjunctive.

### PARSING.

Charles writes rapidly with elegance and precision.

*Charles* .... is a noun proper, third person, singular number, nominative case to *writes*.

*writes* ..... is an irregular intransitive verb, indicative mood, present tense, third person, singular number, and agrees with *Charles*.

*rapidly* .... is an adverb, qualifying *writes*. [It assists the word *writes* to express more distinctly the action of Charles, by pointing out the manner.]

*with* ..... is a preposition, governing *elegance* and *precision*.

*elegance* ... is a noun common, third person, singular number, neuter gender, objective case, and governed by *with*.

*and* ..... is used to connect or conjoin *elegance* and *precision*, showing that both of them are objects of the preposition *with;* it is therefore a copulative conjunction, connecting *elegance* and *precision*.

*precision* .. is a noun common, third person, singular number, neuter gender, objective case, and governed by the preposition *with*.

### EXAMPLES.

Mary and John sung a duett.
Charles sung and danced for his amusement.
William has a poor and sick friend.
Sarah writes elegantly and rapidly.

Charles or William purchased two books.

*Charles* ... is a noun proper, third person, singular number, masculine gender, nominative case to the verb *purchased*.

*or* ..... is a conjunction disjunctive; it connects Charles and William, (but because it determines in the mind that only one of them performed the action mentioned, it is called a disjunctive conjunction).

*William* ... is a noun proper, third person, singular number, masculine gender, nominative case to *purchased*.

*purchased* . . is a transitive verb, in the third person, singular number, indicative mood, past tense, and agrees with its nominative, *Charles*.

*two* . . . . . is a numeral ordinal adjective, qualifying *books*.

*books* . . . . . is a noun common, third person, plural number, neuter gender, objective case, governed by the verb *purchased*.

EXAMPLES.

The man imported and sold Shakspeare's plays.
The king or the queen invited him to a feast.
I saw neither him nor his brother.

RECAPITULATORY EXERCISES.

What is a conjunction?
Name the principal classes.
How many kinds of conjunctions are there?
What is the office of a copulative conjunction?
What is the office of a disjunctive conjunction?
What is the conjunction *than* called?
What is *if* called?
What is *that* called?
What is *though* called?
What is said of *both?*

## PREPOSITIONS.

222. A Preposition is a word used to connect a noun or pronoun, neither the agent nor object of a verb, with some other word, by expressing its relation.

EXAMPLES.

| *Agent.* | *Verb.* | *Object.* | *Preposition.* | *Connected Noun.* |
|---|---|---|---|---|
| Charles . . . | wrote . . . a . . . | letter . . . | *with* . . . . | a . . . pen. |
| Henry . . . . | drove . . . the . . | horse . . . | *through* . . | the . . meadow. |

223. The principal prepositions are given in the following list; and it would be well for the scholar to commit them to memory:

LIST OF PREPOSITIONS.

| | | | |
|---|---|---|---|
| About | Amidst | Before | Beyond |
| Above | Among | Behind | By |
| According to | Amongst | Below | Concerning |
| Across | Around | Beneath | Down |
| After | Aslant | Beside | During |
| Against | At | Besides | Except |
| Along | Athwart | Between | Excepting |
| Amid | Bating | Betwixt | For |

| | | | |
|---|---|---|---|
| From | On | Through | Unto |
| In | Over | Throughout | Up |
| Into | Out of | Till | Upon |
| Instead of | Past | To | With |
| Near | Regarding | Touching | Within |
| Nigh | Respecting | Towards | Without |
| Of | Round | Under | |
| Off | Since | Underneath | |

There are several words which are now called prepositions, that were formerly verbs of the imperative mood—*save*, *but*, &c. Sometimes two words are taken together as one preposition; as, *instead of*, *according to*, *from before.*

Prepositions losing their primary, or being associated with the verb, become adverbs; thus, "The ship came *to*." "The boat came *in*." "The man threw *down* the book." "He was looked *upon*."

224. *But* is a preposition when it signifies *except;* thus, "They have all gone *but* my father." When it only connects words or sentences, it is a conjunction.

225. Prepositions are frequently omitted before the nouns they govern. First, nouns expressive of time, distance and measurement, are frequently governed by prepositions understood; as, "He was sick the whole time;" that is, *during* the whole time. "He is three feet high;" that is, high *to* three feet. "Reading is sixty miles from Philadelphia;" that is, *at* sixty miles from Philadelphia."

226. Nouns or pronouns expressing the receiver, following verbs which imply giving, lending, borrowing, selling, &c., are often governed by a preposition understood; as, "I gave you a dollar;" that is, I gave a dollar *to* you. "I will lend you a book;" that is, I will lend a book *to* you. "I will buy you a knife;" that is, I will buy a knife *for* you.

### PARSING.

Stars give light in the night.

*Stars* . . . . . is a noun, third person, plural number, in the nominative case to *give.*

*give* . . . . . is a transitive verb, third person, plural number, indicative mood, present tense, and agrees with *stars.*

*light* . . . . . is a noun, third person, singular number, objective case, and governed by the verb *give.*

*in* . . . . . is a preposition. [A preposition is used to express some particular relation; thus, John put a pen *upon* the table; James pointed a finger *towards* the table; Charles put a rule *under* the table; John thrust a knife *through* the table; I hurt my finger *with* the table; I held my hand *over* the table; I held my hand *on* the table. *In* expresses the relation between the main sentence and *night;* the relation expressed by a prepo-

sition to its primary word, is *government*, because the objective case is required after a preposition; as, to *him*, by *me*, on *them*, through *her*. *In* is therefore a preposition, governing *night*.]

*the* . . . . . is a definite article, limiting *night*.

*night* . . . . . is a noun, third person, singular number, objective case, and governed by the preposition *in*.

EXAMPLES.

Charles sells apples for money. Girls wear bonnets in the winter.
Boys wear hats at play. Men hate hypocrites in religion.

He will write every lesson but that.

*He* . . . . . is a personal pronoun, third person, singular number, masculine gender, nominative case to the verb *will write*.

*will write* . . is an irregular, transitive verb (because it governs *lesson*), third person, singular number, indicative mood, future tense, and agrees with its nominative, *he*.

*every* . . . . . is a distributive adjective, qualifying *lesson*.

*lesson* . . . . . is a noun common, third person, singular number, neuter gender, objective case, and governed by the verb *will write*.

*but* . . . . . is, in this sentence, a preposition, governing the noun *lesson*, understood after the word *that*.

*that* . . . . . is a demonstrative adjective pronoun, qualifying *lesson*, understood; *lesson* would be in the objective case, and governed by *but*

EXAMPLES.

You will love every boy but this.
They will write the lesson which you gave them. [226

RECAPITULATORY EXERCISES.

What is a preposition?
What are the principal prepositions?
When is *but* a preposition?
When is *but* a conjunction?
Before what words are prepositions sometimes omitted?

## INTERJECTIONS.

227. An Interjection is a word used to denote some sudden emotion; as, Oh! Ah! Alas! It does not perform any office in a sentence; and is to be considered rather a notice of feeling, than expression of it.

228. Interjections are by no means so numerous as some writers have supposed. *List*, *hush*, *behold*, *hark*, and many such words, are verbs;

*hist*, *tut*, and such words, scarcely deserve names; but, if they are admitted, they will rank among interjections.

219. The interjections are not, or rather ought not to be, numerous. Alas! Ah! Oh! O! Pho! Fie! Hilloa! Ho! Hail! All hail! and a few more words of the like import, are admitted; but most of the other words used interjectively are only so many deformities of the language.

"Oh! for that warning voice."

This means, "How I wish for that warning voice!"

## OF THE LIGAMENTS OF LANGUAGE.

It may be proper here to notice, that there are, in all languages, certain words which seem to be connecting parts, or ligatures. They frequently stand for other words, and are always ready to assist in the formation of sentences. These are the pronouns, the articles, the pronominal demonstrative adjectives, certain of the adverbs, such as *when*, *where*, *whilst*, and most of the conjunctions and prepositions. These are the ligaments. Some of them recur in almost every sentence; while often, in a whole page of a book, we have not the repetition of a common adjective, a noun, or a verb. To these parts of speech, then, that serve to introduce and give the true meaning of the primary nouns and adjectives, it is highly proper to give particular attention, that their various proper significations, and their influence upon primary words, may be fully understood. In the course of the portion of this work which treats of Etymology, much attention has been given to these constantly recurring words; and in the syntactical part there will be found further illustrations, in the course of the rules laid down. Too much attention can scarcely be given to these explanations; they will aid the scholar in the great work before him, and lead him, perhaps, to further discoveries of delicate shades of difference in the words.

An understanding of the shades of difference is of importance in composition. It admits of an appropriate selection of words, and an exactness in the expression of the writer's meaning; without which, composition is loose and indefinite.

## OF THE CONJUNCTIVE CHARACTER OF PRONOUNS AND ADVERBS.

In the course of an examination of the pronouns and adverbs, it will be found that most of them are resolvable into two classes, *conjunctive* and *disjunctive*, resembling the offices of conjunctions. The

relative pronouns are conjunctive; they connect parts of a compound sentence as much, and almost in the same manner, as do conjunctions. For example,

"The volume *which* lies on the table was written by Fenelon."

*Which*, in this example, connects the primary sentence, "The volume was written by Fenelon," with the explanatory sentence, "*which* lies on the table."

The difference between the relative pronoun and the personal pronoun is shown thus:

"The volume was written by Fenelon; *it* lies on the table."

Here are two independent sentences; the personal pronoun *it* is disjunctive; and two declarations are made, viz., *was written* and *lies:* while, in the example quoted above, there is but one independent declaration, *was written;* and *lies* is explanatory.

EXAMPLES.

*Conjunctive.*
The book contains lessons which instruct.

*Disjunctive.*
The book contains lessons; they instruct.

*Conjunctive.*
You must understand what you read.

*Conjunctive.*
I have hope; without which, I should die.

The same kind of remarks apply to the adverbs. The adverbs *where*, *when*, *whether*, *whither*, *as*, are conjunctive.

"Whither thou goest, I will go."

In this example, the assertion is all in the simple sentence, "I will go;" the other limb, "thou goest," is only explanatory, and is connected with the assertion to show *where.*

"When you read, you must understand."

Here, the two sentences are connected by *when;* without which, they would be independent and declaratory.

*Conjunctive.*
"I pardon, *lest* they despair."

The common adverbs are not conjunctive:

"You write *rapidly*."

Here, *rapidly* connects no dependent sentence with a declaratory one, as does the adverb *as* in the following:

"He writes *as* you dictate."

Adjectives involved with pronouns have the same conjunctive character as the pronouns:

*Conjunctive.*

"I do not know *what* books he reads."

Examples of the different meaning of the sentences, when affected by conjunctive or disjunctive words, are given:

*Conjunctive.*

"The birds move rapidly *when* they fly."

*Disjunctive.*

"The birds fly; *they* move rapidly."

*Conjunctive.*

"The children *who study* acquire knowledge."

*Disjunctive.*

"The children acquire knowledge; *they* study."

It may here be proper to state, that certain adverbs seem to belong to particular *tenses*. For example, the word *since* rarely appears without a verb of the present anterior (or perfect) tense as one of its primaries:

"*Since* 1776, many States *have been added* to the Union."
"*I have written* two volumes *since* I saw you."

# SYNTAX.

Syntax treats of the formation of words into a sentence, and of their several relations, their agreements, government, and arrangement.

The relation of words is their dependence or connection. Thus, all secondary words relate to their primaries; pronouns to their antecedents, adjectives to nouns, and adverbs to verbs.

Agreement is the conformity of a secondary part of speech to its primary, in those accidents or attributes that are common to both.

Thus, the verb agrees with its nominative in *number* and *person;* number and person being the only accidents common to a verb, and a noun or pronoun. The relative pronoun agrees with its antecedent in number, person, and kind; and the numeral adjective agrees in number with its primary noun.

Government of words is that power which one word has over another, to cause it to assume a different form. Thus, a transitive verb requires the objective case of a pronoun; as, "He teaches *them.*" Prepositions require the objective, &c.

The arrangement of words is their collocation or position, upon which the sense is often dependent. Sometimes, in poetry, the arrangement or collocation is unnatural; the sense must then be conveyed by emphasis, or it is liable to be mistaken. "The white man then the Indian shot"—the white man shot the Indian —the Indian shot the white man.

### PRELIMINARY OBSERVATIONS.

A sentence is an association of words, forming a complete sense.

Sentences are of two kinds, simple and compound.

A simple sentence has in it but one subject, and one finite verb; as, "She writes a letter."

A compound sentence contains two or more simple sentences, joined together by one or more connective words; as, "The scholar performed the task, and then returned home."

Sentences are also divided into active and passive sentences. (See, also, active and passive voices of the verb.)

An active sentence is one in which a transitive verb and its objective case are expressed; thus,

| *Agent, or Nominative.* | *Transitive Verb.* | *Objective Case* |
|---|---|---|
| Rome . . . . | destroyed . . . . | Carthage. |
| Faust . . . . | invented . . . . | printing. |
| The Moors . . | conquered . . . . | Spain. |
| Charles . . . . | wrote . . . . . | a letter. |

The following sentences are also active: "He was reading a book;" "He was writing a letter."

A passive sentence is one, in which the objective case of an active sentence is taken for the nominative to the substantive verb *be;* and the participle from the transitive verb, used in the active sentence, is placed after the substantive verb: the whole is followed by the preposition *by*, expressed or understood, governing the agent or nominative to the active sentence; thus,

| | | |
|---|---|---|
| Carthage . . . | was destroyed . . . | by Rome. |
| Printing . . . | was invented . . . | by Faust. |
| Spain . . . . | was conquered . . . | by the Moors. |
| A letter . . . . | was written . . . . | by Charles. |

There are several verbs in the language, which, though intransitive, appear so intimately blended with particular prepositions, that they allow the use of passive sentences, predicated on them and their accompanying prepositions. This use, though scarcely warranted by the genius of our language, seems so convenient, and of such authority, as to claim a consideration. The following, and many other sentences of a similar kind, though destitute of any object to the verb, may be made passive, by

taking the object of the preposition for the nominative to the substantive verb, leaving the preposition as an adverb for the participle:

| *Active.* | *Passive.* |
|---|---|
| We looked up to him. | He was looked up to by us. |
| The preposition refers to the noun. | The noun is referred to by the preposition. |
| He alluded to Charles. | Charles was alluded to. |

There are, in sentences, a subject, a predicate, and a copula.

By *subject* is meant the word which has something declared of its object; thus, "John is wise." *John* is the subject.

By *predicate* are understood the word or words expressing that which is declared; thus, "John is wise;" "John is a good boy." *Wise* and *a good boy* are predicates.

*Copula* is the word, or part of speech, which connects the subject to its predicate. "John is wise;" "John is a good boy." *Is*, in both sentences, is the copula.

EXAMPLES.

| *Subject.* | *Copula.* | *Predicate.* |
|---|---|---|
| Charles . . . . | is . . . . . | honest. |
| Death . . . . . | is . . . . . | sin's wages. |
| He . . . . . | has been . . . . . | sick. |
| They . . . . . | will be . . . . . | in order. |
| Charles . . . . | would have been . . | in good health. |

In active sentences, and those in which the verb is not of itself intransitive, the predicate is expressed partly or wholly by the verb; the copula is then not required: thus, "He sings;" "He studies his lesson."

The verb *be* is really the only verb in the language which answers the purpose of a copula only; yet many verbs of a neuter kind are used in poetical phrases, instead of the substantive, when some characteristic of the agent is expressed; thus, "The lion *roams* king of the forest;" *roams* is no more than a substitute for *is*, and is, therefore, a copula, and not a predicate; for the sentence is the mere assertion that the lion *is* king.

The *complement* of a word or sentence is the preposition, and the part which it governs; thus, "I live in this city;" "The man of God came down;" "He came from London."

In these sentences, *in this city* is the complement of *live; of God* is the complement of *man;* and *from London*, the complement of *came.*

### RECAPITULATORY EXERCISES.

What does Syntax treat of?
What is relation?
What is agreement?
What is government?
What is arrangement?
What is a sentence?
What is a simple sentence?
What is a compound sentence?
What is an active sentence?
What is a passive sentence?
What is meant by subject?
What is meant by predicate?
What is the copula?
What is the complement?

## ARTICLE.

### RULE I.

### INDEFINITE ARTICLE.

The indefinite article has, in general, a limiting power over nouns in the singular number; yet it is frequently so blended with an adjective, particularly with *few*, that it is applied to a noun in the plural number; thus, "*a few* are so debased in their principles, that they do not reverence even parental authority." It is also connected with numeral adjectives; as, "*a* thousand."

There is a use of the indefinite article, which, instead of diminishing the idea, seems rather to increase it; thus, if we say, "He will have *few* to assist him," it is evident that the meaning is negative, and that we wish it understood that "He will have *none* to assist him;" but if we say, "He will have *a* few to assist him," the idea is positive, and we undoubtedly mean that there is a certainty of assistance, or that "He will have *some* to assist him." So also of "little good will come from that;" or "*a* little good will come from that."

The conjunction *and* is sometimes so used as to render necessary the intervention of the article, in order to show what words are connected. "He bore a yellow and white banner." "He bore a yellow and *a* white banner." In the first sentence, only one banner is meant; in the last, *two* are meant. The conjunction in the first sentence connects the words *yellow* and *white;* and in the last it connects (yellow) *banner* and (white) *banner*.

### RULE II.

#### DEFINITE ARTICLE.

The definite article, *the*, may limit nouns in the singular or plural number; as, *the* book, *the* books, *the* tree, *the* stars.

The definite article is a general attendant on the superlative degree of an adjective; thus, "*the* most excellent man," "*the* best book." It is also frequently used in sentences of comparison, and particularly when a proportion is implied; thus, "*the more* he tried, *the worse* he wrote." (See paragraphs 14 and 15, Etymology.)

"Reason was given to a man for the best and noblest of all purposes."

In this sentence, the indefinite article *a* limits the word *man* to a single individual, whereas the whole human species is referred to.

#### EXAMPLES.

The king has conferred on him the title of a duke.

As he had drawn the misfortunes upon himself by his own misconduct, a few persons pitied him.

A man is God's greatest work on earth.

A profligate man is seldom found to be the good husband, the good father, or the beneficent neighbor.

## NOUNS AND PRONOUNS.

### RULE III.

#### AGREEMENT.

When two or more nouns in the singular number are connected by a disjunctive conjunction, the pronoun for each should be in the singular number; thus,

"John, Charles, or William is the person *who* was there."

"Either Charles or William was there, for I saw *him*."

*John*, *Charles* and *William* are each in the nominative case to the verb *is; who* is the relative pronoun, having *John*, or *Charles*, or *William*, for its antecedent; but not all, as the circumstance is only declared of one.

It may happen that the words connected may not agree in person; for example, "Either *you* or *your brother* were there." In that case, a reference might be had as follows: "for I saw *one* of *you*."

EXAMPLES OF FALSE SYNTAX.

The sun or moon has checked their course.

*The* . . . . . is a definite article, limiting *sun*.

*sun* . . . . . is a noun common, third person, singular number, neuter gender, nominative case to *has checked*.

*or* . . . . . is a disjunctive conjunction, connecting *sun* and *moon*.

*moon* . . . . . is a noun, third person, singular number, neuter gender, nominative case to *has checked*.

*has checked* . is a regular transitive verb, third person, singular number, indicative mood, present anterior tense, and agrees with *sun* or *moon*, either.

*their* . . . . . is a personal pronoun (for *they*), in the possessive case, and governed by *course*. As a pronoun, it stands for either *sun* or *moon*, and not for both; it should, therefore, be made from the singular pronoun *it* (its), as *sun* and *moon* are in the neuter gender.

*course* . . . . is a noun common, third person, singular number, neuter gender, objective case, and governed by the verb *has checked*.

Charles or William informed me that their book was destroyed.

The master or scholar has been guilty of an action which will bring shame upon them.

Either John or William was there, for I think I saw them.

No man nor woman should enter upon an act, until they have well calculated the consequences of it.

## RULE IV.

NOUNS OF MULTITUDE.

Nouns of multitude, if they express unity, are in the singular number; but if the individuals, rather than the body, are meant, they are plural: thus,

"Congress *has* adjourned."

"There *was* a large party, which *was* composed of different classes."

"The multitude *were* astonished, and *they* cried aloud."

FALSE SYNTAX.

There was one committee appointed, and that committee were weak enough to report against their own opinion.

*There* . . . . . is an adverb, relating to *was*.

*was appointed* is a verb in the passive voice, indicative mood, past tense, third person, singular number, and agrees with *committee*.

*one* . . . . . is an ordinal numeral adjective, qualifying *committee.*

*committee* . . . is a noun of multitude, third person, singular number, nominative case to the verb *was appointed.* [*Committee*, though a noun of multitude, is in the *singular* number, because it is evident that the reference is made to it as one body, and not to the members; hence the adjective *one* is used.]

*and* . . . . . is a copulative conjunction, connecting the sentence which precedes with that which follows.

*that* . . . . . is a demonstrative adjective, (used in the singular number,) qualifying *committee* in the second sentence.

*committee* . . . is a noun common, third person, singular number, in the nominative case to the verb *were.*

*were* . . . . . is a substantive verb, indicative mood, past tense, third person, plural number; but its nominative case, *committee*, is in the singular number; therefore the verb does not agree with its nominative; it should be *was.*

*weak* . . . . . is an adjective, relating to *committee.*

*enough* . . . . . is an adverb qualifying *weak*, showing *how* weak.

*to report* . . . is a regular (?) transitive (?) verb, in the infinitive mood, present tense; it is governed by the adverb *enough.*

*against* . . . . . is a preposition, governing *opinion*, showing the connection between the verb *to report* and *opinion;* or showing what relation *report* had to the opinion.

*their* . . . . . is a personal pronoun, third person, plural number; but as it stands for *committee*, which is in the third person, *singular* number, it should be *its.* It is governed by *opinion.*

*own* . . . . . is a possessive adjective, qualifying opinion.

*opinion* . . . . is a noun common, third person, singular number, neuter gender, objective case, and governed by the preposition *against.*

The closing sentence could be thus changed: "to report against the opinion of its members."

EXAMPLES.

The mob continued their work of infamy, until scarcely a vestige of our former boast was left.

The meeting testified their approbation by a profound silence.

He was disgraced by a public meeting, which declared that they believed him a traitor.

## RULE V.

### ANTECEDENT.

The pronoun, whether relative or personal, should agree with its antecedent in person, number and gender; thus,

"I am certain that this is the man *who* performed the act; for I saw *him* engaged in it."

*Who*, in this part of the sentence, is used merely to explain the word *man; him* is used, in the sentence, as a continuance of the subject, and not an explanation of its antecedent, and necessarily agrees with the noun *man* in gender. *It* represents the word *act*, and is chosen because it is of the neuter gender, in the singular number.

Care should be taken to ascertain the exact antecedent. An instance of the importance of this remark occurs in the following sentences:

"I am the person who command you;"

that is, "*I*, who command you, *am* the person." Here, it is evident that *I* is the antecedent of *who*.

"I am the man who commands you."

Here, *man* is the antecedent of *who*.

There are many *rules* relating to the relatives and antecedents; but most of them become useless when the scholar knows what is the antecedent of the relative; and he certainly must know, if he can understand the meaning of the sentence.

## FALSE SYNTAX.

I am to read to the gentleman which is dressed in black.

*I* . . . . . is a personal pronoun, first person, singular number, nominative case to the verb *am*.

*am* . . . . . is the substantive verb, first person, singular number, indicative mood, present tense, and agrees with its nominative, *I*.

*to read* . . . . is an irregular intransitive verb, infinitive mood, present tense, governed by *am*.

*to* . . . . . is a preposition, governing *gentleman*.

*the* . . . . . is a definite article, limiting *gentleman*.

*gentleman* . is a noun common, third person, singular number, masculine gender, in the objective case, and governed by the preposition *to*.

*which* . . . . . is a relative pronoun for things, and, as it has its antecedent in, or stands for, *gentleman*, it is incorrect, because *who* is the pronoun for persons; the sentence should be, "I am to read to the gentleman *who* is dressed in black."

### EXAMPLES.

It is scarcely possible to find a lady which dresses with more taste than your sister.

We listen with pleasure to the birds who gladden the spring with its voices.

The city became impoverished, because their inhabitants spent its time in idleness.

The exercise of reason appears as little in these leaders of elephants, as

it does in the poor animals whom they sometimes hunt, and by whom they are sometimes hunted.

Every man seems to find his own family much more pleasant than its neighbor's.

## RULE VI.

### AGREEMENT.

Pronouns, whether personal or relative, standing collectively for nouns, which are connected by the conjunction *and*, should be in the plural number; thus,

"Charles and William are in mourning, because *they* have lost *their* friends."

"Tooke and Harris are authors *who* have written on the subject of grammar."

### FALSE SYNTAX.

Give Charles and William his lesson.

*Give* . . . . . is a verb, imperative mood, present tense, agreeing with *you*, understood (do you give).

*Charles* . . . and *William* are nouns proper, third person, singular number, objective case, governed by the preposition *to*, understood: "Give his lesson *to* Charles and William."

*his* . . . . . is a personal pronoun, in the possessive case, from the singular pronoun *he;* as a pronoun, *his* refers to Charles and William collectively, and is, therefore, incorrect; it should be, "Give Charles and William *their* lesson."

*lesson* . . . . . is a noun common, third person, singular number, neuter gender, objective case, and governed by the verb *give.*

### EXAMPLES.

The children found Charles and William at a distance from school, who pleaded for an excuse that his father permitted him to play truant.

Henry, the Latin scholar, and William, sometimes amuses himself by playing chess.

Every man found it necessary to provide for themselves what others had neglected to prepare for them.

We found every man ready to defend their rights against any aggression which they might suppose unlawful.

It was not enough that liberty was granted; every individual was permitted to select the property that belonged to them.

Each man was furnished with a pistol, and directed to discharge it as soon as they had taken good aim.

Every person, whatever may be their station, is bound by the duties of morality and religion.

NOTE.

When *each* or *every* qualifies two nominative cases, connected by *and*, the verb agrees with each, individually, in the singular number; thus,

"*Every* man and *every* woman *is* supposed to be perfect."

When a sentence is thus expressed, it may be proper to use the word *and* as if it connected two sentences; thus,

"*Every* man is supposed to be perfect, and *every* woman is supposed to be perfect."

Many grammarians appear to sanction the use of a plural verb in the following sentence:

"Pharaoh, with his host, *were* drowned."

This is wrong; it should be, "Pharaoh *and* his host were drowned;" or "Pharaoh, with his host, *was* drowned."

## RULE VII.

AGREEMENT.

Two or more nominative cases, though in the singular number, connected by the conjunction *and*, require the verb to agree with them collectively in the plural number; thus,

"John and Charles are at school."

*John* ..... is a noun proper, third person, singular number, masculine gender, nominative case to *are*.

*and* ..... is a copulative conjunction, connecting *John* and *Charles*.

*Charles* .... is a noun proper, third person, singular number, nominative case to *are*.

*are* ..... is a substantive verb, indicative mood, present tense, third person. [Though both of its nominative cases are singular, this verb is plural, because the nominatives are connected by a conjunction, which shows them to be equally the subject of the verb.]

FALSE SYNTAX.

The sun which governs the day, the moon which rules the night, and even the food that we eat, teaches us that there is a God.

*teaches* .... is an irregular transitive verb, indicative mood, present tense; it is in the third person, singular number (first person, *I teach;* second person, *thou teachest;* third person, *he teaches*). But its nominatives are *sun*, *moon*, and *food;* nouns which, though in the singular number, are connected by the copula

tive conjunction, *and;* therefore, the verb should be in the plural number, *teach*, to agree with its nominative cases.

EXAMPLES.

Hope in seeking, and disappointment in enjoyment, is marked as the bitterness of man's lot on earth.

Patience and diligence, like faith, removes mountains.

Each officer and each soldier are allowed two rations a day.

## RULE VIII.

AGREEMENT.

When two or more nominative cases, in the singular number, are connected by a disjunctive conjunction, they require the verb to agree with them, individually, in the singular number; thus,

"John or Charles *is* the person who *was* expelled."

"Henry or his brother *has* departed on the same errand."

*John* ..... and *Charles* are nouns, in the singular number; each is in the nominative case to *is*.

*is* ..... is in the singular number, because it is only *one* of them, and not both, of whom it is declared that he was the person.

FALSE SYNTAX.

Either John or Charles were at church.

In this sentence, *were* is wrong. Of the two persons spoken of, only one is said to have been at church; consequently, the verb which declared the existence should be singular (*was*), in order to agree with its single agent.

EXAMPLES.

No hope of heaven, nor fear of pains, are capable of diverting his mind or feeling, which are immovably fixed.

Speaking impatiently to servants, or any thing that betrays inattention, are certainly wrong.

An appearance of levity, a casual smile, or momentary inattention in the duties of religion, are sufficient to warrant severe reproof.

## RULE IX.

AGREEMENT.

When the nominative cases are both singular and plural, and are connected by a disjunctive conjunction, the verb should be in the plural number; the plural nominative case should generally be placed next to the verb; thus,

"Charles *or* the girls *were* in fault."

FALSE SYNTAX.

The two houses or the barn is to be sold to pay the balance of his debts.

*Houses* . . . . and *barn* are both in the nominative case to the verb *is*.

*is* . . . . . is the substantive verb, third person, singular number; one of its nominatives, though connected with the other by a disjunctive, is plural; the verb should, therefore, be *are*, and the sentence stand thus: "The barn or the two houses are to be sold," &c.

EXAMPLES.

The man and child who first called, or the person who is not known, is to be received in preference.

The advantages of printing, or the vanity of publishing, has led him into the folly of prefixing his name to a book.

## RULE X.

APPOSITION.

Nouns in apposition, and pronouns in apposition with their antecedents, should agree in case; thus,

"Call Mary; *her* who keeps the library;"

that is, "Call *her* who keeps the library."

"It was Mr. Prescott; *he* who wrote the History."

The introduction of the pronoun *he*, in the last sentence, makes the sense very different from what it would be, were that word omitted: "It was Mr. Prescott who wrote the History."

There is a diversity of opinion relative to the number of a proper noun that follows the plural titles of courtesy; as, Misses, Messieurs, Masters. The custom is, where the title is used *substantively* in the plural, the proper noun may be singular; as, "The Misses Davidson," "The Messieurs Norton."

But when the title is only *adjectively* used, and in connection with a plural numeral adjective, then the proper noun should be plural, and the adjective title singular; as, "The two Miss Davidsons;" "The two generals, Greene and Mercer, were present."

"The Misses Brown present their respects;" that is, the Misses who are named Brown, or are of the family of Brown, present their respects.

"The three *Miss* Taylors;" *Miss*, in this phrase, is only an adjective, of the feminine gender.

These rules are rather arbitrary; but they are derived from the best usage of the present time. It is remarked that, of married ladies, the name only is plural, and not the title; as, "The Mrs. Thompsons." This

evidently springs from the fact that, in the English language, the title is not pluralized, as in the French (*Mesdames*). The word *Mistress*, from which *Mrs.* comes, can not now be considered as synonymous with the title of courtesy given to all married ladies. *Mrs.* is an abbreviation of a word which is seldom spelled, though always pronounced.

EXAMPLES.

Omar, the son of Hassan, lived seventy-five years.
You asked William, the bookseller, whom he saw.
I am a friend to Henry, him who lost his property.

FALSE SYNTAX.

Praise the Lord, he that made the earth.

*Praise* .... is a verb, second person, plural number, imperative mood, present tense, and agrees with *you*, understood.
*the* ..... is a definite article, limiting *Lord*.
*Lord* ..... is a noun, third person, singular number, objective case, and governed by the verb *praise*.
*he* ..... is a personal pronoun, third person, singular number, masculine gender, nominative case. [The pronoun *he*, being used to explain the word *Lord*, or in apposition with it, should agree with it in case; *Lord*, being in the objective, requires *him* instead of *he:* thus, "Praise the Lord, (praise) him that made the earth."

EXAMPLES.

The gentleman has gone, him whom you mentioned.
I shall call upon Mary, she who keeps the library.
Omar, the son of Hassan, him whom I before mentioned, left the caravansery.
Have you heard of the new prophet of the west, he who was in this city last year?
How can you expect so much from your friends, they who have not known you a year?

## RULE XI.

COMPARISON.

Nouns or pronouns, compared by *than* or *as*, should agree in case; thus,

"*He* is as old as *thou* (art)." "*I* can write as well as *he* (can write)." "*Charles* is a better scholar than *William* (is)." "He beat *William* more than (he beat) *John*." "I love *her* better than (I love) *thee*."

There is a remarkable exception to this rule; as, "that is Napoleon, than *whom* no more accomplished general is mentioned in history." The gram-

matical construction of the sentence would be as follows: "That is Napoleon; and, than *he*, no more accomplished general is mentioned in history." The *poets*, however, have commended the exception to good use; and so it will maintain its position.

Verbs should generally agree in mood when compared; thus,

"I can read better than (I can) write."

It would, however, not be ungrammatical to say, "I can read better than he reads."

FALSE SYNTAX.

You can write better than me.

*You*..... is a personal pronoun, second person, plural number, nominative case to *can write.*

*can write* .. is an irregular intransitive verb, second person, plural number, potential mood, present tense, and agrees with *you.*

*better*..... is an adverb in the comparative degree (well, better, best), qualifying *can write.*

*than*..... is a copulative conjunction of comparison, connecting *you* and *me.*

*me*..... is a personal pronoun, first person, singular number, objective case; but as it is connected with a nominative case, and as it is required to be the agent of an action, it should be in the nominative case to the verb *can write;* thus, "You can write better than I can write."

EXAMPLES.

You have a very excellent sister; I wish you were as good as her.

Your brother has behaved very improperly; endeavor to behave better than him.

There is scarcely a person whom I respect more than thou.

I have made some progress, indeed; but, with your opportunities, you should improve much faster than me.

He may be poor; but shall he be despised by the rich, when he is as good as them?

The pronoun *it* is never used emphatically; when a comparison is instituted which requires emphasis, the demonstrative, *this* or *that*, is substituted.

*It* is a remarkable word in the language, and is made to represent almost any kind of idea, and sometimes none: "*it* rains;" "*it* snows." Sometimes it is indefinite; as, "*it* is a year since I saw him." Sometimes it is the representative of an extended idea: "*it* is easy to see that you do not like the work."

In the above examples, *it* is to be parsed as a *pronoun*, in the usual way. In the last example, it seems to have the same pronominal relation to an accompanying sentence, which the conjunction *that* has.

"*It* is better *for John to remain and die.*"

Here, *it* stands for the part of a sentence ("for John to remain and die").

"He told John THAT *he should remain and die.*"

### FALSE SYNTAX.

This cloth is very fine, but I think the other piece is stronger than it.

*It* ..... is a personal pronoun, third person, singular number, nominative to *is*, understood: "Is stronger than *it* is." But as there are emphasis and comparison implied in the sentence, the demonstrative *this* should be used: "Is stronger than *this* (piece)."

### EXAMPLES.

This orange is indeed sweet; but we have some at home much sweeter than it.

I very much prefer this piece of cloth to that, although that is wider than it.

## RULE XII.

### COMPOUND PRONOUNS.

When *what* has been used as a compound pronoun, neither of its component parts (*that* or *those which*) should be repeated in the same sentence; thus,

"*What* an anchor is to a ship in a perilous storm, (*that*) is the hope of future happiness to the soul."

Expletives and redundant terms of every kind should be avoided, as they weaken a sentence.

### FALSE SYNTAX.

What thou seekest, that thou shalt find.

*What* ..... is a compound pronoun, composed of *that* and *which; that* relates to a word understood (perhaps *thing*, or *happiness*); the word understood is in the objective case, and governed by *seekest*.

*that* ..... (following *seekest*) is redundant, as it has been already expressed in one of the components of *what*. "What thou seekest, thou shalt find."

EXAMPLES.

What I gave unto thee, in the day of thy prosperity, that will I require at thy hand.

What thou givest the poor man, when he cries unto thee, that, in thy hour of adversity, will the Lord repay.

He may possibly assist you in this instance, though he can never be able to render you any lasting service.

What gives to youth its pallid hue of age,
That gives to age its half supporting crutch.

What is that boy's name there?

This strange creature was continually before us, as if she possessed the gift of ubiquity and omnipresence.

*What* is used in exclamatory, as well as in interrogatory sentences. For example:

"What a lovely day!" "What day is this?"
"What a tall tree that is!" "What tree is that which is so tall?"

In the exclamatory sentences, *what* is to be regarded as an adjective. So, also, the adverb *how*, where it denotes quality or amount, may, in like manner, be used in exclamatory sentences:

"How good is God!" "How very warm it is!"

## RULE XIII.

ELLIPSIS.

Where the governing or agreeing secondaries of pronouns are in ellipsis (that is, are omitted in the sentence, but *understood*), care should be taken to use the right case; thus,

"Who called on you? *He* whom you mentioned (called)." "Who spoke? *I* (spoke)." "I am as old as *he* (is)."

PARSING.

Who told him that story? (*Ans.*) I.

*Who* ..... is an interrogative pronoun (for persons), third person, singular number, nominative case to the verb *told*.

*told* ..... is an irregular transitive verb, third person, singular number, indicative mood, past tense, and agrees with *who*.

*him* ..... is a personal pronoun, third person, singular number, objective case, and governed by the preposition *to*, understood: "Who told that story *to* him?"

*that* ..... is a demonstrative adjective, qualifying *story*.

*story* . . . . . is a noun common, third person, singular number, neuter gender, objective case, and governed by the verb *told.*

*I* . . . . . is a personal pronoun, first person, singular number, nominative case to the verb *told*, understood: "I told him."

In the following examples, let the scholar supply the words wanting, or the ellipses: "Wh goes there? A friend." "Who asks for me? He."

FALSE SYNTAX.

Who told you that story? (*Ans.*) Him.

*him* . . . . . is a personal pronoun, third person, singular number, masculine gender, objective case; but it is evident that the sense of the answer is, "*He* told me the story." The pronoun should therefore be *he*, in the nominative case to the verb *told.*

EXAMPLES.

Who spoke first? (*Ans.*) Me.
How much older are you than him?
I am older than my brother, and quite as tall as him.

None felt so well, the tyrant knew,
As her he loved, and him he slew.

## RULE XIV.

### CONJUNCTIVE PRONOUNS.

Relative pronouns are of a conjunctive character. Their place should not be supplied with personal pronouns, which are not conjunctive; nor should the explanatory sentence, of which they form a part, be united to the principal sentence by a copulative conjunction.

The following is a correct example of the use of the relative: "He represented himself to be a surgeon, *who* assisted the general." *Who* is a relative pronoun, standing for *surgeon*, and, in its conjunctive character, connecting the explanatory sentence, "*who assisted the general*," with the declaratory sentence, "*He represented himself to be a surgeon.*"

In the subjoined sentence, the conjunction *and* is correctly used: "He represented himself to be a surgeon, who assisted the general, *and* aided the medical staff;" because the sentence, "*aided the medical staff*," is also explanatory, and is connected with the other explanatory part of the sentence, "*who assisted the general.*"

FALSE SYNTAX.

He employed Robbins, the auctioneer, and who is at the head of his profession.

*auctioneer* . is a noun common, third person, singular number, masculine gender, objective case, and is put in apposition with *Robbins;* it is used in explanation of *Robbins.* If a pronoun had been used in apposition, instead of a noun, the correspondence of the case would have been more observable: "He employed Robbins, *him* who is an auctioneer."

*and* . . . . . is a copulative conjunction, used to connect the declarative sentence, "He employed Robbins, the auctioneer," with the explanatory sentence, "who is at the head of his profession." It is, therefore, incorrect, because the conjunction *and* is not required to connect the declarative with the explanatory sentence; that office is performed by the relative pronoun *who*, which is also conjunctive.

*who* . . . . . is a relative pronoun, standing for *Robbins;* it is in the third person, singular number, and agrees in number and person with its antecedent, *Robbins;* it is in the nominative case to the verb *is.* [It is not required that the relative pronoun should agree in case with its antecedent.]

EXAMPLES.

Dr. Arbuthnot, and who is a member of the Philosophical Society, has written a work on physiology.

He called on the celebrated Paley, the archdeacon, and who is the author of a treatise on moral philosophy.

## RULE XV.

STYLE.

The form of the verb and the pronouns (*thou*, *thee*, *thy* and *thine*), which are expressive of the solemn style, should never give place to correspondent words in the familiar style; nor should they be introduced into a sentence to supply the place of words of the familiar style; as,

"*Thou* art he who *hast* supported us from infancy; yet man remember eth not *thy* works, and *hath* no fear of *thy* wonder."

"*Thy* right hand *hath* supported us."

'Proud man, *thou* shouldst not in *thy* grave repine;
This is my dwelling, and the next is *thine.*"

FALSE SYNTAX.

Thy hand hath been raised against thy brother, who loves you sincerely

In this sentence, *thy* and *you*, as pronouns, refer to one person; and as the style is solemn, *you* should give place to *thee*. The verbs should also be in the same style: *hath been* is solemn, but *loves* is familiar. The sentence should, therefore, stand thus: "Thy hand hath been raised against thy brother, who loveth thee sincerely."

EXAMPLES.

He loveth charity in others, and praiseth beneficence in his neighbor; yet he exercises none of those virtues himself, which please him so much in other people.

When thought brings to mind thy once happy state,
Those pleasures so full in thy view;
When with anticipation thy heart was elate—
I sigh; but 'tis only for you.

## RULE XVI.

CASE.

When two sentences, containing different moods or tenses of the verb, are connected by the conjunctions *and* or *but*, the nominative case to the latter is frequently omitted; thus,

"He has spent his patrimony, *and* is now dependent on his relations."

But, when a part of a sentence comes between the two verbs, the nominative case should be repeated, particularly when the sentence changes from negative to affirmative, or from affirmative to negative; thus,

"He writes elegantly; *but*, owing to the negligence of his teachers, he is not able to spell his own name."

It is necessary that words connected by conjunctions should be in the same class; that is, they should not be nouns and participles, or nouns and verbs, or verbs and participles; thus, "*To laugh* at misfortunes, and *to deride* the afflicted."

FALSE SYNTAX.

He has condescended to inform us of his clan; but, whatever may be his motive for concealment, is absolutely silent in regard to himself.

Not correct, because the last part of the sentence is at so great a distance from the conjunction *but*, by which it is connected with the first clause of the sentence, that the sense is deficient, or doubtful, without a pronoun before *is;* thus, "*He* is obstinately silent in regard to himself."

EXAMPLES.

He is happy in the company of his friends; but, from some secret cause rarely indulges in the luxury of the social fireside.

To associate with men of higher callings, and lending his influence to the opposite council, formed a part of his newly assumed duties.

## RULE XVII.

CASE.

The substantive verb only connects its subject with that which is declared of it; the noun or pronoun, therefore, which follows it in connection, must be in the same case in which the subject is; thus,

"It is *I* of whom you speak."

It must be, "She that was there." The participle for this verb also requires a similar case; thus,

"John was suspected of *being he* who committed the fault."

PARSING.

He is the man who was engaged to furnish the room.

*He* ..... is a personal pronoun, third person, singular number, masculine gender, nominative case to the verb *is*.

*is* ..... is the substantive verb, third person, singular number, indicative mood, present tense, and agrees with its nominative, *he*.

*the* ..... is a definite article, limiting *man*.

*man* ..... is a noun common, third person, singular number, masculine gender (the substantive verb, and all other intransitive verbs, are without the power of governing or affecting an object); *man* is, therefore, in the nominative case after the verb *is*.

*who* ..... is a relative pronoun, having man for its antecedent; in the third person, singular number, nominative case to the verb *was*.

*was* ..... is the substantive verb, third person, singular number, indicative mood, past tense, and agrees with its nominative, *who*.

*to furnish* .. is a transitive verb, in the infinitive mood, present tense, governed by *was*. [The infinitive can not have any nominative case, and is consequently without number and person. Any verb in the language immediately preceded by *to*, is in the infinitive mood; *furnish* is, itself, a verb, without any relation to manner or time; and *to*, alone, is a mere particle: but when the two words are connected, they form a verb in the infinitive mood—*to* love, *to* sing, *to* talk.]

*the* . . . . . is a definite article, limiting *room*.

*room* . . . . . is a noun common, third person, singular number, neuter gender, objective case, and governed by the transitive verb *to furnish*.

EXAMPLES.

He is the person who tried to borrow money.

That man is not our friend who tries to injure us.

He is the father of the man who endeavored to defeat me.

FALSE SYNTAX.

We had fondly hoped that it was him for whom we had looked.

In this sentence, *was* is the substantive verb, agreeing with its nominative, *it*.

It is a rule of language that the substantive verb, and all verbs intransitive in their nature (like *become*, &c.), shall be preceded and followed by the same case (and this, if the verb is not in the infinitive mood, must be the nominative case); *him* should therefore be *he*.

EXAMPLES.

No words could induce her to conceal herself, although it was known that it was her who had perpetrated the deed.

If it should prove that it was him who wrote the book, no mercy could be expected.

You have nothing to fear, it is only me.

He found it to be he who was sick.

He was suspected of being him who had robbed the mail.

## RULE XVIII.

CASE.

Nouns or pronouns, governed by verbs, participles, or prepositions, should be in the objective case; thus,

"He *detected* HIM;" "In *detecting* HIM;" "I *received* THEM *from* HIM."

It is a general rule of composition, that no preposition shall follow its primary; thus, "He is a gentleman *whom* I am much pleased *with;*" "He is the person *whom* I am looking *for*," &c. From a violation of this rule, we are frequently led to another error of a more serious nature; that of using the nominative form of the pronoun, instead of the objective, in similar phrases; thus, "You are not the man *who* I took you *for*." These sentences should stand thus: "He is the gentleman with whom," &c. "He is the person for whom," &c. "You are not the man for whom I took you."

The pronoun *that* is occasionally governed by the preposition *after* it, when the pronouns *which* or *whom*, for which it stands, would not admit

of that arrangement. In colloquial style, the pronoun is frequently used before the preposition, in violation of the rule; but, in formal composition, it is not allowable.

Care should also be taken that an intransitive verb is not used instead of a transitive; as, *I lay* (the bricks), for *I lie down; I raise* (the house), for *I rise; I sit down*, for *I set* (the chair) *down*.

Nouns and pronouns forming an address should be in the nominative case; thus,

"Oh! *thou*, the nymph with placid eye."
"*Father!* to *thee* I call—to thee alone."

Following an interjection, the personal pronoun in the first person is put into the objective case; thus,

"Ah, me! me miserable!"

### FALSE SYNTAX.

Who do you love?

*Who* ..... is a relative pronoun, used interrogatively; it is the object of the verb *do love*, and should, therefore, be in the objective case (nominative, *who*—objective, *whom*): "Whom do you love?" *Whom* is in the objective case, governed by the verb *do love*.

*do love* .... is a regular transitive verb, second person, plural number, indicative mood, present tense, and agrees with *you*.

*you* ..... is a personal pronoun, second person, plural number, nominative case to *do love*.

#### EXAMPLES.

They who were idle, he employed.
Between you and I, they have not much to expect.
The man who was endeavoring to deceive ye.
They who you were seeking are found.
He that obeys, I will reward.
He will lay in his tent until the winter.
He will rise you up from the floor.
Do not set on that chair.

## RULE XIX.

### POSSESSIVE CASE.

The possessive case is said to be governed by the noun expressing the thing possessed; as,

"*His* home." "*His father's* house."

In the last example, *his* is a pronoun in the possessive case, governed by *father's;* and *father's* is a noun in the possessive case, governed by *house.*

When two possessive cases are connected by a conjunction, it is customary to omit the sign of the possessive in the first; as, "John and William's book." "He lives north of Mason and Dixon's line."

The possessive case admits of qualification and limitation, like the other cases.

There are some sentences in which the sign of the possessive is omitted, and there are others in which it is annexed to the noun: "For David my servant's sake;" *David* is in the possessive case. "The king of England's letter;" here, *England* is a noun, in the objective case, and the possessive signs (*'s*) belong to *king.*

Such sentences, though tolerated on account of respectable authors, should be avoided by correct grammarians; they should be thus expressed: "For the sake of David, my servant;" "The letter of the king of England."

The possessive case may be governed by a participle: "By *the* boy's *paying* attention to the lesson." The words *paying attention,* collectively, seem to be the primary of *boy's.*

When one possessive case is used to explain another, or is placed in *apposition,* the possessive sign is applied to the last only; as, "In *William* the *Conqueror's* reign." Here, *William* is a noun proper, third person, singular number, masculine gender, possessive case, governed by *reign. Conqueror* is a noun common, third person, singular number, possessive case, and put in apposition with *William.* It would be better to say, "In the reign of William the Conqueror."

There is one use of the possessive which seems to leave it without a governing noun: "An anecdote of Joe Miller's." This means one of Joe Miller's anecdotes; and the possessive is governed by *anecdotes,* understood. "An anecdote of Joe Miller" means an anecdote about, or concerning Joe Miller.

## ADJECTIVES.

### RULE XX.

Adjectives used to express number, should always agree with the nouns they qualify; thus, "I have known him *these* ten years," and not *this* ten years.

The adjective *many* is used to qualify a singular noun, when it is immediately followed by the indefinite article; thus, "With *many* a weary step, and *many* a groan."

When more than one adjective is used to qualify a noun, that which is the principal, or which represents the quality or circumstance most important in the mind of the speaker or writer, should be placed next to a noun. For example:

"The poor *old* man is without the comforts of age."

"The old *poor* man is without the usual activity of poverty."

In the first sentence, it is evident that it is the *age* of the man that constitutes the leading idea; in the second, it is the *poverty*.

It is a vulgarism of conversation, not often of writing, to use the pronoun for the adjective; thus, "I want *them* books," instead of, "I want *those* books."

*Junior*, *senior*, *superior* and *inferior*, though possessing the characteristics of the comparative degree in other languages, are nevertheless not to be so regarded in the English language. The correspondent or correlative of the comparative degree is *than*—"He is better *than* his partner;" and the correlative or correspondent of the superlative is *of*—"He is the best *of* all the partners." These words (*than* and *of*) do not correspond with the above cited adjectives; their ordinary correspondent is *to*—"Are far inferior *to* thy name." The same remarks apply to *former* and *latter*.

## *Of the Superlative Degree.*

It is an error to suppose that every adjective qualified by the adverb *most* is in the superlative degree. The address and title of an archbishop is, "most reverend;" we say of the Deity, "most high God;" of a judge, "most worshipful judge." These denote a grade of rank, but not a comparison of quality.

"A man of *most exalted* virtue:" this only shows a high state of virtue, and it is not intended to say that he is "a man of *the* most exalted of all virtue."

"She really sings most enchantingly," is a mere extravagance of speech, in which the superlative sign of the adverb (*most*) does not convey its superlative character to the adverb *enchantingly*.

"She is a *most* fascinating woman." Here, the adverb *most* is in the superlative degree; but the adjective *fascinating* is not made superlative thereby; the assertion is positive. It might be said, "She is a most fascinating woman, but not so fascinating as her sister." The superlative degree would be thus expressed: "The sisters are all fascinating women, but she is *the* most fascinating *of* all of them."

It is with these sentences as with others; the pupil must understand fully the meaning, before he undertakes to parse them.

### FARTHER REMARKS.

*All* may qualify a plural noun of number, and a singular noun of quantity: "*All* the men were employed to sell *all* the wheat."

"The door was painted *green*." *Green*, in this sentence, is an adjective qualifying *door*, as much as if it had been said, "the door was green." "I am made happy;" that is, I am happy.

*This* and *these*, and *that* and *those*, sometimes take the place of *former* and *latter*. *That* and *those* represent *former* as singular or plural; and *this* and *these* stand for *latter*, singular or plural.

> Some place the bliss in action, some in ease;
> Those call it pleasure, and contentment these.
>
> Then palaces and lofty domes arose;
> These for devotion, and for pleasure those.

Double comparatives and superlatives should be avoided: *more better*, *most happiest*.

Adjectives of every degree admit of qualification; positive, *very good;* comparative, *much better*. The superlative does not generally have so direct a qualification: *Much the greatest; by far the best; immeasurably the greatest.*

Some adjectives do not admit of comparison. *Perfect* needs not be compared, because that which is perfect can not be more so; and that which is less than perfect, is not perfect. Yet the poets do apply words of comparison to such adjectives; as, "the most perfect beauty." And things are declared to be *rounder*, and *roundest*, which indeed are only nearer round than some other, or the nearest round of all.

### FALSE SYNTAX.

I have known him this six years.

*this* ..... is a demonstrative adjective, qualifying *years;* but as *years* is plural, and *this* singular, *this* is incorrect; it should be, "these six years."

*years* ..... is a noun of time, third person, plural number, objective case, and governed by the preposition *for*, understood. "I have known him for these six years."

### EXAMPLES.

He is pleased with these kind of attentions, and seeks every opportunity to repay them.

A public sale of carriages and horses will be held at the Camel tavern, every Wednesdays and Fridays.

This man was seven foot in height.

Gold is, if not the heaviest, certainly the most purest, of all the metals.

## VERBS.

### RULE XXI.

A verb must agree with its nominative case in number and person; thus,

"The boy *is* industrious; the girls *are* attentive."
"The man who *was* expected *is* sick."
"The men who *were* expected *are* sick."

When the verb has two nominative cases, there is sometimes a difficulty in discovering the nominative with which it is to agree. The learner should remember that the nominative with which a verb is to agree, is that of which the sense of the verb is declared.

In the sentence, "His meat was locusts," the verb *was* agrees with *meat*, because that was the subject of conversation. But if it were the intention to make *locusts* the subject of conversation, then the sentence would be, "Locusts *were* John's meat." "Those curious animals are eaten in the East; and the Bible informs us that locusts *were* the food of John."

In interrogative phrases, it is customary for the agent, the real nominative, that with which the verb must agree, to follow the verb: "What *are* we?" "Who *are* you?" "What *am* I?" In these cases, the interrogative pronouns are said to be in the nominative case, after the verb. "Thou art the *man:*" here, *man* is nominative after the verb *art*.

The comparative conjunction *as* does not unite the nominative cases, like the *continuing* copulative conjunction *and*. We say, "John *and* his father *were* present;" but we cannot say, "John, *as well as* his father, *were* present." The last example may be thus expressed: "John was present, as well as (was) his father."

#### PARSING.

The boy is industrious.

*The* . . . . . is a definite article, limiting *boy*.
*boy* . . . . . is a noun, third person, singular number, masculine gender, nominative case to *is*.
*is* . . . . . is a verb, indicative mood, present tense, third person, singular number (because *boy*, which is its nominative case, is of the same person and number; if it had been *boys*, the word must have been *are;* this is agreement).

#### FALSE SYNTAX.

The joys of youth has failed.

*The* . . . . . is a definite article, limiting *joys*.
*joys* . . . . . is a noun common, third person, plural number, nominative case to *has failed*.

*of* . . . . . is a preposition, governing *youth*.
*youth* . . . . . is a noun common, objective case, governed by *of*.
*has failed* . . is a regular intransitive verb, indicative mood, present anterior tense; it is in the third person, singular number; it should be, *have* failed, in order to agree with *joys*, in the plural number, according to the rule.

EXAMPLES.

The hopes of the hypocrite has been cut off, and the excellence of the good man exalted.

The king of England, with the house of lords, compose the ruling power of the kingdom.

The emperor, as well as his officers, were there.

In him were blended true dignity of character with perfect suavity of manners.

Nothing but the grossest pleasures give him enjoyment.

There is, in religion, more peace in believing, and more comfort in hoping, than is in all that earthly pleasure can impart.

How often is the imaginations deceived in that which promised with the greatest appearance of certainty.

## RULE XXII.

TENSE.

The anterior tenses are formed by prefixing their signs to the perfect participle of verbs. Care should be taken, in the use of an irregular verb, neither to apply the auxiliaries to the past tense; thus, "Charles has *wrote*" (written); nor to use the perfect participle instead of the past tense; thus, "He *begun* the work."

The verb does not always come next to its nominative case; and, when formed of two words, those do not always come together.

PARSING.

The man who has in every instance deceived us, is not to be trusted.

*The* . . . . . is a definite article, limiting *man*.
*man* . . . . . is a noun common, third person, singular number, masculine gender, nominative case to the verb *is*. [The intermediate sentence, "Who has in every instance deceived us," is only used to explain *the man*.]
*who* . . . . . is a relative pronoun, having *man* for its antecedent; in the third person, singular number, nominative case to the verb *has deceived*.

*has deceived* is a verb, third person, singular number, indicative mood, present anterior tense, and agrees with its nominative, *who.* [The words of the verb, when they are separated, should be parsed together, when the scholar comes to the first word.]

*in* . . . . . is a preposition, governing *instance.*

*every* . . . . . is a distributive pronominal adjective, qualifying *instance.*

*instance* . . . is a noun common, third person, singular number, neuter gender, objective case, and governed by the preposition *in.*

*us* . . . . . is a personal pronoun, first person, plural number, objective case, and governed by *has deceived.*

*is* . . . . . is the substantive verb, third person, singular number, indicative mood, present tense, and agrees with its nominative. *man* (because it says, *the man is*).

*not* . . . . . is a negative adverb (negative, because it is used to negate or destroy the affirmative power of *is*), qualifying *is.*

*to be trusted* is a verb in the infinitive mood, passive voice, anterior tense. It is without number and person, because it has no nominative case; it is from the active verb *trust.*

He who, by a show of kindness, leads us to believe that he is our friend, will, at some other time, have the power of showing us that we have been too hasty in our confidence.

*He* is the nominative to *will have; who* is the nominative to *leads; that* is an explanatory conjunction.

## FALSE SYNTAX.

Charles has wrote a letter to his parents.

*Charles* . . . is a noun proper, third person, singular number, masculine gender, nominative case to *has wrote.*

*has wrote* . . is an irregular (write, wrote, written) intransitive verb, third person, singular number, indicative mood, present anterior (or perfect) tense; but as this case (in the third person) is formed by prefixing *has* to the past participle, and as the past participle is *written*, it follows that the verb is wrong; it should be *has written;* it agrees with *Charles.*

### EXAMPLES.

He seen his father twice to-day.

He begun to ride about ten o'clock, and had not rode ten miles at noon.

Do not keep me longer in suspense, but remember you have not yet spoke of my father.

He had scarcely began his discourse, when the murmurs of the audience announced the king's arrival.

Rapt into future times, a bard begun,
A virgin shall conceive—a virgin bear a son.

A second deluge learning thus o'er-run,
And the monks finish'd what the Goths begun.

## RULE XXIII.

### TENSE.

When verbs and other parts of speech, or phrases, are used which have a relation in point of time, particular attention should be paid to the corresponding tenses of the verb; thus,

"I *have been* acquainted with him longer than you *were* with his late brother."

Here, *have been* expresses a time, flowing on from some given date (the commencement of the acquaintance) to another (*i. e.*, the time of speaking): both the subject and predicate (*I* and *him*) are likewise in existence; this is, therefore, a present anterior tense. *Were*, on the contrary, in the past tense, expresses a time indefinitely finished; and one person alluded to in that clause of the sentence is dead; yet, because the comparison is instituted only in relation to the duration of the two times, the sentence is correct.

### FALSE SYNTAX.

I know that person for ten years.

*know* . . . . . is an irregular transitive verb, indicative mood, present tense; but it is used to express a time commencing ten years before the present time, and flowing on without interruption to the time made present by the use of the sentence; the tense, therefore, answers to the description of the present anterior or perfect tense, and should be, "I have known."

### EXAMPLES.

I have compassion on the multitude, because they continue with me now three days.

When they listened to his discourse, they retired to meditate on his doctrines.

It required so much care, that I thought I should have lost my treasure for want of attention.

I always intended to have repaid his virtues according to their real merits.

In relieving your distress, we have done no more than our duty directed us to have done.

We need not give many examples now, as this rule was already explained.

## RULE XXIV.

### SUBJUNCTIVE MOOD.

In the use of the subjunctive mood, a particular attention should be paid to the meaning of the sentence, in order to distinguish between the hypothetical and simply conditional form; thus,

*Simply conditional.*—"You acknowledge that he is your superior; if he *is*, why do you not respect him?"

*Hypothetical.*—"He is not my superior now; and, though he *were*, I should scarcely respect him."

### PARSING.

He would have been sick, had I not helped him.

*He* . . . . . is a personal pronoun, third person, singular number, masculine gender, nominative case to *would have been.*

*would have been* is a substantive verb, third person, singular number, potential mood, past anterior tense, and agrees with its nominative, *he.*

*sick* . . . . . is a common adjective, declared of *he.*

*had helped* . . . . is a regular transitive verb, first person, singular number, subjunctive mood, indicative (or simply conditional) form, past anterior tense, and agrees with its nominative, *I.* [The parts of the verbs are separated, as *had helped*, on account of the absence of the conditional conjunction, *if.*]

*I* . . . . . is a personal pronoun, first person, singular number, nominative case to the verb *had helped.*

*not* . . . . . is a negative adverb, qualifying *had helped.*

*him* . . . . . is a personal pronoun, third person, singular number, masculine gender, objective case, and governed by the transitive verb *had helped.*

The order of time, in the two verbs in the above sentence, does not agree with that usually assigned to past anterior tenses; this, however, may be fully explained by referring to the observations on the potential and subjunctive moods.

Publish it not in the streets of Askalon, lest the daughters of the Philistines rejoice.

*Publish* . . . is a verb; it implies a request, or direction, and is consequently in the imperative mood; present tense, second person, plural number, and agrees with *you*, understood; thus "do *you* not publish."

*it* . . . . . is a personal pronoun, third person, singular number, objective case, and governed by the verb *publish.*

*not* . . . . . is a negative adverb, qualifying *publish.*

*in* . . . . . is a preposition, governing *streets.*

*the* . . . . . is a definite article, limiting *streets.*

*streets* . . . . . is a noun common, third person, plural number, objective case, and governed by the preposition *in.*

*of* . . . . . is a preposition, governing *Askalon.*

*Askalon* . . . is a noun, third person, singular number, objective case, and governed by the preposition *of.*

*lest* . . . . . is an adverb, qualifying *rejoice.*

*the* . . . . . is a definite article, limiting *daughters.*

*daughters* . . is a noun, third person, plural number, feminine gender, nominative case to *rejoice.*

*of* . . . . . is a preposition, governing *Philistines.*

*the* . . . . . is a definite article, limiting *Philistines.*

*Philistines* . is a noun, third person, plural number, objective case, and governed by the preposition *of.*

*rejoice* . . . . is a verb, third person, plural number, subjunctive mood (*should* rejoice), past tense, and agrees with *daughters.*

By referring to the observations on the potential and subjunctive moods, this verb (*rejoice*) will be found to be in the conjunctive form, time posterior to the present verb *publish.*

I will not deny him, lest he be angry.

I will give him such things as are used in his country, lest he grow weary.

## FALSE SYNTAX.

He is dead, if I be correct.

*He* . . . . . is a personal pronoun, third person, singular number, masculine gender, nominative case to *is.*

*is* . . . . . is the substantive verb, third person, singular number, indicative mood, present tense, and agrees with its nominative, *he.*

*dead* . . . . . is a common adjective, declared of *he.*

*if* . . . . . is a conditional conjunction, used to connect the two parts of the compared sentence, requiring *then* to correspond with it.

*I* . . . . . is a personal pronoun, first person, singular number, nominative case to *be.*

*be* . . . . . when used with the conjunction *if*, is connected with some auxiliary, expressed or understood; in this form, *should* is implied, which would make the sentence hypothetical: this is evidently not the sense intended; the verb should, therefore, be *am*, as implying a simple condition. It is in the subjunctive mood, present tense, and agrees with *I*, in the first person singular.

*correct* .... is an adjective, declared of *I* (it is the predicate): "He is dead, if I am correct."

EXAMPLES.

Whether that be his intention or not, it is evident that he wishes others to believe it.

This is not the person instructed to receive the charge; and, though he is, time has made such havoc with his face, that we should be censurable in trusting to his person.

I know not whether it be a native principle, or an acquired habit; but it has certainly become a rule of conduct.

## RULE XXV.

### INFINITIVE MOOD.

No word can be admitted between a verb in the infinitive mood, and its accompanying particle, *to;* thus,

"He expected to *easily* acquit himself."

### FALSE SYNTAX.

He believed that he was destined to sooner or later reform the abuses of mankind.

In this sentence, the word *to* is in the wrong position; it should be, "destined sooner or later to reform the abuses."

EXAMPLES.

We ought not to meanly palm our own dogmas upon mankind as the opinions of the fathers.

In our intercourse with mankind, we should try to not offend those whose belief is opposed to ours, lest we should give them reason to not treat our opinions with respect.

## RULE XXVI.

### INFINITIVE MOOD.

A verb in the infinitive mood should be in the present tense, when governed by a verb expressing hope, desire, expectation, &c.; thus,

"I *hoped* to go." "I *expected* to see him."

A verb in the infinitive mood, or the whole or part of a sentence, may be nominative to a verb, or the antecedent of a pronoun; thus, "To give alms for the act alone, is to imitate the father of virtues." "It is sweet to die for our country."

FALSE SYNTAX.

He is expected to have died.

*He*. . . . . is a personal pronoun, third person, singular number, masculine gender, nominative case to the verb *expected*.

*expected* . . . is a regular (expect, expected, expected) intransitive verb, third person, singular number, indicative mood, past tense, and agrees with *he*.

*to have died* is a regular (die, died, died) intransitive verb, infinitive mood, anterior tense; but as this tense of the verb would make the action of dying anterior to, or before that expressed by *expected*, it follows, that it is in the wrong tense; it should be, *to die*, according to the rule; it is governed by *expected*: "He expected to die."

EXAMPLES.

He hoped, indeed, to have deceived his friends; but he was soon detected.

He found a new path, and expected to have gained his object more easily.

What said the apostle? he desired to have seen God and be at peace.

He is now seeking, with diligence and industry, what he formerly hoped to have obtained without exertion.

## RULE XXVII.

### INFINITIVE MOOD.

Verbs in the infinitive mood are governed by verbs, adjectives, participles, and other parts of speech; thus,

"John *tries* TO LEARN." "The boy is too *young* TO READ."

"He is *trying* TO WRITE." "I *will compel* you TO WORK."

If the infinitive verb should be governed by either of the following verbs in the active voice, the usual sign, *to*, is to be omitted, viz., *make* (compel), *need*, *feel*, *see*, *bid*, *dare* (to have courage), *hear*, *let*, *have* (to require), *help;* thus, "John *made* William LEARN his lesson;" "We can *see* the birds FLY;" "I *would have* you READ well."

Sometimes *have* and *make* dispense with the whole of the verb *be* in the infinitive. For example, "I would have him (to be) a good scholar." "I would make him a good scholar." "I would cause him *to be* a good scholar."

The near approach of the infinitive mood to a noun, frequently renders its dependence uncertain, or perhaps relieves it so far from its verbal state, as to leave it without this kind of dependence; thus, "It is easy to deceive such a man;" *i. e.*, To deceive such a man is easy. "It would be better to try him in some other way."

The infinitive mood retains its sign, *to*, when governed by verbs in the passive voice: "I was made (*compelled*) to learn my lesson."

Verbs in the infinitive mood are frequently subjects or nominatives of finite verbs: "*To err*, is human—to forgive, divine;" which is equivalent to "It is human to err—it is divine to forgive." So, also, the infinitive verb seems sometimes to be the objective case, as in the sentence, "I love *to read*."

Formerly, the verb in the infinitive mood was governed by the preposition *for*: "What went ye out FOR *to see?*" But now this has become obsolete; though it is evident that there was a great propriety in the usage. For example, with reference to nouns:

*For* what are you looking? *Ans.* I am looking *for* a book.

*For* whom are you weeping? *Ans.* I am weeping *for* my sister.

EXAMPLES OF PARTICIPLES.

Why or *for what* is he punished? *Ans.* *For* having neglected his lesson.

*For* neglecting his lessons every day.

EXAMPLES OF THE INFINITIVE VERB.

*For* what purpose do you keep so many horses? *Ans.* *For* to plough the new ground.

*For* what or why do you dress so gaudily? *Ans.* I dress *for* to be seen of men.

In these examples, it will be seen that the use of *for*, in the *inquiry*, seems to suggest the use of the same word in the answer; and such a use of it obtains in the French language. The rule, however, is absolute,

"*The preposition* FOR *must not be placed in connection with the verb in the* INFINITIVE MOOD."

PARSING.

Thou canst not make Charles sing.

*Thou* . . . . . is a personal pronoun, second person, singular number, nominative case to the verb *canst make.*

*canst make* . is a transitive verb, second person, singular number, potential mood, present tense, and agrees with its nominative, *thou.*

*not* . . . . . is a negative adverb, qualifying *canst make.*

*Charles* . . . is a noun proper, third person, singular number, masculine gender, objective case, and governed by the transitive verb *canst make.*

*sing* . . . . . [appears to be declared of Charles; yet, on examining the sentence, it will be found that *Charles* is the object of the verb, and, therefore, can not be in the nominative case to *sing.* The verb *make*, in this sentence, does not signify to *create*, but only *compel;* then, if we use *compel*, instead of *make*, we have the proper sense, and ascertain the true class

of *sing;* thus, "I can not compel Charles to sing." This conveys the same meaning; but the use of *compel*, instead of *make*, brings in the word *to*, before *sing*.] *Sing*, then, is a verb in the infinitive mood, present tense, without its usual sign, *to*, and governed by *can make*.

*Make* (compel), *need*, *feel*, *bid*, *dare* (to have courage), *hear*, *let*, *help*, *have*, governing the verb in the infinitive mood, active voice, usually, require the sign (*to*) to be omitted; thus, "I will make you cry, or I will compel you *to* cry;" "I need not cry (*to* cry);" "I bid you be silent (I command you *to* be silent);" "I dare address him (I have courage *to* address him);" "I would have him sing (I would require of him *to* sing);" "I will let you read (I will permit you *to* read)."

The following form of a sentence is very much used, both in books and conversation: "Let me see," "Let me go," "Let him come," "Let us ride," "Let them walk," "Let Charles be." The verb *let*, in each of these sentences, is in the imperative mood, present tense, agreeing with *thou*, understood, if in the singular number; as, "Do *thou* let me go;" but, if the sentence is addressed to more than one, then *let* is in the plural number, agreeing with *you*, understood; as, "Do *you* let me go."

The pronouns *me*, *him*, *us*, and *them*, and the noun *Charles*, are in the objective case; and each is governed by the verb *let*, immediately before it. The verbs *see*, *go*, *come*, *ride*, *walk*, and *be*, are all in the infinitive mood, without the usual sign (*to*), and each is governed by the verb *let*, before it.

EXAMPLES.

| | |
|---|---|
| I will let you write a letter. | I dare not engage. |
| I will make him behave properly. | I will let him go. |

## FALSE SYNTAX.

We ought not in general expect too much from children.

*We* . . . . . is a personal pronoun, first person, plural number, nominative case to the verb *ought*.

*ought* . . . . . is a defective verb, present tense, agreeing with its nominative, *we*.

*not* . . . . . is a negative adverb, qualifying *ought*.

*expect* . . . . . is a verb, infinitive mood, present tense, and should have the sign *to* before it.

*too* . . . . . is an adverb, qualifying *much*.

*much* . . . . . is an adjective, qualifying some noun (perhaps *obedience*) understood.

*from* . . . . . is a preposition, governing *children*.

*children* . . . is a noun, third person, plural number, objective case, governed by the preposition *from;* "from children" is the predicate of *expect*. "We ought not in general to expect too much obedience from children."

EXAMPLES.

It is better, indeed, live on a little, than outlive a great deal.

Amelia felt the force of these remarks, and determined to try and follow the directions that he had given.

That news will make their hearts to dance with joy.

His passions made him to err, but his reason bade him to repent.

You hardly need to be informed of his misfortunes, for you can hear him every moment to deplore them.

I would not have you to lament, at every misfortune, as if you dared not to hope for relief.

They acted with so much reserve, that many persons suspected them to be sincere.

The fear to offend, and the hope to please, too often lead us from the plain track of duty.

We need not wonder to see people so much opposed to his doctrine, when they must necessarily despise his practice.

## ADVERBS.

### RULE XXVII.

POSITION.

Adverbs, though of no governing nature, require a particular situation, in order to express the meaning distinctly, and to give a proper strength to the sentence.

A change of position in almost any of the secondary parts of speech, will frequently make a material alteration in the sense, without substituting any other words.

FALSE SYNTAX.

How they eagerly try to satisfy unreal desires.

Not correct, because the adverb *eagerly*, being removed from its secondary, *how*, weakens the sentence, and almost destroys the sense of it. It should be thus: "How eagerly they try to satisfy unreal desires."

EXAMPLES.

We are led too often to suspect the sincerity of other people's friendship, from the weakness of our own.

We make a business, generally, of pleasure, rather than a pleasure of business.

He offered her the cup which never the king accepted, and, therefore, which she refused.

We are sometimes, against the dictates of religion, perfectly engrossed, and overcome by the follies of sense entirely.

It is not possible for any man continually to be at work.

It is, perhaps, pleasing continually to see himself attended by the shouts of the multitude.

## RULE XXVIII.

### QUALIFYING POWER.

Adverbs, and not adjectives, qualify verbs, participles, and common adjectives; as,

"He writes very *elegantly*." "She was singing *sweetly*."
"We saw the old man walking *slowly*."

Adverbs sometimes affect a preposition: "Captain Wilkes sailed *nearly* ROUND the world;" "*Far* ABOVE the diurnal sphere;" "*Nearly* OVER the river."

It is sometimes difficult to tell whether an adjective or an adverb should be used in a sentence: "She appears *elegant;*" "She looks *elegant*." *Elegantly* would be incorrect, because the quality of the *person* is referred to. "She walks *elegantly*," and "She sees *quickly*," are correct, because the manner of *walking* and *seeing* is alluded to.

Sometimes a word is used merely to express existence (like the verb *be*), with some characteristic or circumstance: "She *lies* sick." Whenever the verb *be* may be used, instead of the verb that connects the adjective with the noun, the adjective, and not the adverb, should be used.

### FALSE SYNTAX.

She runs very rapid.

*She* . . . . . is a personal pronoun, third person, singular number, feminine gender, nominative case to *runs*.

*runs* . . . . . is an irregular (present, run; past, ran; participle, run) intransitive verb, third person, singular number, indicative mood, present tense, and agrees with *she*.

*very* . . . . . is an adverb, qualifying *rapid*.

*rapid* . . . . . is an adjective. [As this word is used to express the manner of the verb *runs*, it should be an adverb (*rapidly*) qualifying *runs;* thus, "She runs very rapidly."

### EXAMPLES.

The wheel turns so swift, that it is scarcely possible to distinguish one spoke from another.

How easy is that man deceived who trusts to the dictates of an overweening self-love.

How fearful and wonderful are we made!

## RULE XXIX.

### OF NEGATIVES.

Two negatives in a sentence are usually equal to an affirmative, or they disturb the sense without fixing any definite meaning; thus, "Charles is *not* unwell," is equal to, "Charles is well;" "He could *not* write inelegantly."

The words *no*, *amen*, and *yes* (the complete answer), involving a whole sentence, are said to be *independent*.

*Yes* is denominated an adverb of *affirmation*.

*No* is denominated an adverb of *negation;* as, "Will you read the lesson?" Answer, "*No;*" that is, "I will *not* read the lesson."

"Will you parse the sentence?" Answer, "*Yes;*" that is, "I *will* parse the sentence."

### FALSE SYNTAX.

I gave no cause for suspicion, nor shall not endeavor to avoid it.

*No*.....is a negative adjective, qualifying *cause*.

*nor*.....is a conjunction, connecting the two parts of the compound sentence; *nor* is of the regular disjunctive character.

*not*.....is a negative adverb, qualifying *shall endeavor;* it is wrong, as it is a second negative, distorting the sense of the sentence.

### EXAMPLES.

Nor are we to expect aid from him no more than from his father.

I have never known, during my acquaintance with his family, no member of it less esteemed than he.

## RULE XXX.

### EQUIVALENTS OF ADVERBS.

Adverbs are used to express the idea of the preposition and noun together; therefore, a preposition should not be used as a secondary to an adverb.

*There*, *where* and *here*, denote the place in which an action is performed; thus, "He may be found *there:*" "He rushed into the temple, *where* the vestals were sacrificing;" "The king lives *here*."

*Thither*, *whither* and *hither*, denote the tendency or end of an action; thus, "They were in the temple; *thither* we also repaired:" "Come *hither* and learn wisdom."

*Whence*, *thence* and *hence*, have a relation to the place of departure; thus, "*Whence* come such reports?" "We went unto Philippi, and *thence* to Troas." "They spoke the ship Hector, *hence* to Havana."

The following adverbs are equal to the accompanying complements of a sentence.

Now.....is equal to .... at this time.
Then ..... at that time.
There..... in that place.
Where..... in which or what place.
Here..... in this place.
Thither ..... to that place.
Whither ..... to which or what place.
Hither ..... to this place.
Thence..... from those premises, or from that place.
Whence..... from which premises, or which or what place.
Hence..... from these premises, or from this place.
Thereby..... by that or those means.
Therefrom..... from those premises, or that place.
Therefore..... on that account.
Therefor..... for that reason.
Thereunto ..... unto that place, or that subject.
Whereby ..... by which means.
Whereunto ..... unto that place.
Wherefore..... for that or this reason.
Hereby ..... by this or these means.
Wherever ..... in whatever place.
As ..... on that or this account. / in the same manner. / at the same time.
So..... in this or that manner.
Why ..... for what reason.
How ..... in what manner.
Whithersoever..... to whichsoever place.
Whenever or whensoever .. at whatever time.
Whereunto ..... with which, or to which. / with what, or to what. / unto which place.
Whereupon..... on account of which, or upon that account.
Hereunto ..... unto which, or this place or point.
Whereas ..... for the reason, or on the contrary.
Thitherward ..... towards that place.
Hitherward ..... towards this place.
Moreover..... besides, or in addition to all this.
Henceforth ..... from this time.
Thenceforth ..... from that time.
Herein..... in this place, or this subject.
Therein ..... in that place, or that subject.

*Where*, *whither* and *whence*, are also generally used as interrogatives.

*At once*, *at length*, *at last*, *for ever*, and such combinations, are usually considered adverbs, as they perform the office of that part of speech.

All the other adverbs have their equivalents also, *rapidly* being equal

to *in a rapid manner;* but the *common* adverbs of manner are not so liable to misapprehension as are those noted above.

*There* does not always signify *in that place.* It seems to be a mere *introductory* of a sentence, without designating time or place; for example, "*There* was a man sent from God."

> "There are no acts of pardon pass'd
> In the cold grave to which we haste."

In the above quotations, *there* is redundant, because it would be enough to say, "A man was sent from God;" "No acts of pardon are passed in the grave." In this form of expression, *there* seems to have nothing to do with place.

"*There* will be no exercises *here* to-day." This use of *there* is not to be condemned; the sentence would be abrupt without it; it is idiomatic, belonging to the language especially, and is to be regarded as entirely correct, and to be parsed as an adverb.

*Then* is not always equivalent to *at that time.* When *then* is the correlative or correspondent of *if*, it seems not to have a relation to time: "If you will obey, *then* I will bring upon you that blessing." In this compound sentence, *then* seems to be equal to "*on that condition*," and to be like a conjunction.

*Now* is not always equivalent to *at* or *in this time.* It opens a sentence with some emphasis, and seems to be a conjunction; thus, "He went into Bethlehem; *now*, Bethlehem was two days' journey from the place." "You assert it for a fact; *now*, I should like to know the source of your information."

On page 107, it is remarked that *since*, as an adverb of time, is a common attendant on the present tense: "*Since* I *have lived* here."

*Since* is sometimes used for *as*, or *because:* "*Since* you will be rich, be also miserable." "*Since* you like it, take it all." "*Since*, then, I'm doom'd this sad reverse to prove."

The omission of *ever*, before *since*, as an *adverb of time*, is frequent, and injurious to the sense. For example, "Our country has been a nation since 1776." This should be EVER *since.*

"The man has been sick *since* the early part of the autumn." This, though usually intended to represent a continued event, really only declares that, in all that time, the man may have been sick once, or oftener.

"The man has been sick repeatedly since the early part of autumn" The man has been sick *ever since* the early part of autumn.

*When* and *while* differ in regard to time. *When* signifies AT the time; *while*, DURING the time; thus,

"*When* Putnam removed to Pomfret, the country was infested with wolves"

"*While* he lived in Pomfret, he was much engaged in ridding the country of wolves."

*When* introduces the anterior tenses: "*When* I had finished, I went home." "*When* I have finished, I go home." "*When* I shall have finished, I will go home."

*While* seems to relate to the definite form of the verb: "*While* I was writing, he was reading." "*While* I was musing, the fire burned."

*Before* is sometimes used incorrectly with regard to the anterior tenses: "I shall have finished it *before* you come." "I had written that *before* you came." In both these examples, *before* should be *when;* the verbs in the anterior tenses, *shall have finished* and *had written*, should be *shall finish* and *wrote;* thus,

"You will come at noon, *when* I shall have finished the work."

"I had written that *when* you came."

### FALSE SYNTAX.

From whence came you?

*From* . . . . . is a preposition; its sense directs it to *whence;* but, as prepositions cannot refer to adverbs, and as *whence* of itself is equal to *from what place*, the sense is perfect without *from; from* should, therefore, be omitted.

*whence* . . . . is an interrogative adverb of place, qualifying *came.*

*came* . . . . . is an irregular intransitive verb, second person, plural number, indicative mood, past tense, and agrees with *you.* It is placed before the nominative case in order to ask the question.

*you* . . . . . is a personal pronoun, second person, plural number, nominative case to *came:* "Whence came you?"

#### EXAMPLES.

Solomon sent ships to Tarshish; from whence, once in three years, he received gold, silver, ivory, apes, and peacocks.

The ship arrived at Lisbon, and from thence took freight for New York.

From whence dark Patagonia sends her storms.

No man can suppose they come here to learn, leaving, as they do, the very temple of science.

It is not easy for us to imagine where he obtained them from, nor where he will be led by them.

## RULE XXXI.

### NON-CONJUNCTIVE ADVERBS.

Adverbs ending in *ly*, and others not relative or conjunctive, should *not* be used simply to connect. When they are to apply

to two sentences, they will be connected therewith by a conjunction, or other conjunctive word; thus,

"He writes elegantly, who studies carefully."

Here, though the two sentences are connected by a conjunctive pronoun (*who*), the adverb *elegantly* refers only to the verb *writes*, and the adverb *carefully* refers only to the verb *studies*, because neither of these adverbs is of a conjunctive character. But in the sentence,

"He writes *as elegantly as* you write,"

the adverb *elegantly*, being qualified by the conjunctive word *as*, has a relation to the verb *writes* and the verb *write*.

### FALSE SYNTAX.

Immediately he came into the room, the judge informed him of his fate.

*Immediately* is an adverb, not of the conjunctive kind, and yet is used to connect the two sentences, *he came*, and *the judge informed;* it is therefore incorrect. The meaning intended to be conveyed is, that the judge informed him at the very moment he came into the room. The adverbs expressive of time in the positive degree are, usually, *as soon as*. These are more emphatic and precise, with regard to time, than "*When* he came into the room, the judge informed him;" though both are correct, but not exactly synonymous.

"Directly the king was seated, Devereaux commenced."

These two adverbs, *immediately* and *directly*, have been forced into conjunctive use by English writers of considerable character; but this use of them is a barbarism.

## PARTICIPLES.

### RULE XXXIII.

Present or active participles have a relation to nouns, similar to that of a verb, by government, but not by agreement; as,

"We found Milton writing his treatise."

Here, *writing* is a present participle; it governs *treatise*, in the same manner that the verb *write* would do.

Simple perfect participles express only the condition or effect: "We found the treatise *written*."

The compound participles have the same characteristics as the simple

participles whence they are derived: "*Having written* the treatise, he retired." "The treatise, *having been written*, was sold."

The difference between a past participle, as it enters into the combination of an anterior tense of a verb, and as an independent part of speech, may be seen in the following sentences:

*Verb.*
The gentleman *has foundered* a horse.

*Past Participle.*
The gentleman has a horse *foundered.*

Participles, like infinitive verbs, are used absolutely, or without government; as, "*To tell* the truth, I was present." "Properly speaking, there is no difference."

Under the head of PARTICIPLES, in Etymology, the subject is treated more at length.

## RULE XXXIV.

### PARTICIPIAL NOUNS.

The participial noun loses its verbal quality when preceded by the definite article, and requires the preposition *of* to follow it; thus,

"By the bleeding *of* his feet."
"By the falling *of* lead, we know its density."

The scholar should not confound (the) *bleeding* and (the) *falling*, in the above sentences, with the ordinary participial noun; which may, when formed from a transitive verb, govern an objective case. When the article is placed before the participle, the participial action must have proceeded from the following noun, governed by the preposition *of;* thus,

"By the *bleeding* of his feet, we detected him."

The action expressed by *bleeding* proceeded from the feet; for it was by the action (*bleeding*) of the feet that the person was detected; as if it were thus expressed:

"His feet *bled;* and we, by that, detected him."

But when the participial noun is used without the article, it is the action of a noun or pronoun which is nominative or objective to the accompanying sentence; thus,

"We cured the man by bleeding his feet."

*Bleeding* does not now express the action of *feet*, but that of *we;* as if it were thus expressed:

"We bled his feet, and, by that means, cured him."

FALSE SYNTAX.

By the smiting of the rock, Moses gained water.

*By* ..... is a preposition, governing *smiting*.
*the* ..... is a definite article, limiting *smiting*.
*smiting* ... is a noun, third person, singular number, neuter gender, objective case, and governed by the preposition *by*.
*of* ..... is a preposition, governing *rock*.

The sentence is incorrect, because it is evident that the meaning to be conveyed is, that the action of *smiting* was performed by Moses; but, as it stands, the sense is, that the rock *smote*, and Moses thereby gained water. The sentence should be, "By smiting the rock, Moses gained water." Moses smote the rock, and thus gained water: then, "By smiting the rock, Moses gained water." The rock burst, and Moses thus gained water; then, "By *the* bursting of the rock, Moses gained water."

## CONJUNCTIONS.

### RULE XXXII.

Conjunctions connect nouns and pronouns of the same case, and verbs of the same voice, and, generally, of the same mood and tense:

"*He* and *she* are studying *their* lessons." "They read *and* write."
"Teach *both* him *and* her."

The principal conjunctions, and their corresponding words, are explained under the head of correlatives.

The dual conjunction *both*, which corresponds with *and*, is frequently misplaced in a sentence. "He is in *both* the high school and the college:" that is correct. "He is *both* in the high school and the college:" that is incorrect.

*That* is an explanatory conjunction; it is almost invariably used by way of explanation. For example,

"I told you *that* he would come."
"Oh! *that* my eyes were a fountain."

That is, "Oh! I wish (and as an explanation of that wish) *that* my eyes were a fountain. It is a conjunctive word, connecting the declaratory with the explanatory sentence:

*Declaratory.* *Explanatory.*
"I informed him *that* he had been chosen."

*Than* is a *comparative* conjunction, and is always the attendant of the comparative state of the adverb or the adjective; thus,

"I am older *than* he." "You read better *than* Mary."

## PARSING.

Alas! the joys which fortune brings
Are trifling, and decay;
And those who prize the paltry things,
More trifling far than they.

*Alas* ..... is an interjection.

*the* ..... is a definite article, limiting *joys*.

*joys* ..... is a noun common, third person, plural number, nominative case to the verb *are*.

*which* ..... is a relative pronoun, standing for *joys*, and is, consequently, in the third person, plural number, objective case, and governed by the verb *brings*.

*fortune* ... is a noun common, third person, singular number, neuter gender, nominative case to the verb *brings*.

*brings* .... is an irregular (bring, brought, brought) transitive verb, third person, singular number, indicative mood, present tense, and agrees with its nominative, *fortune*.

*are* ..... is the substantive verb, third person, plural number, indicative mood, present tense, and agrees with its nominative, *joys*.

*trifling* ... is a common adjective, declared of *joys*.

*and* ..... is a copulative conjunction; it is used to connect *are trifling* with *decay* (which is an association not warranted by the rules of grammar, and only to be tolerated in poetry).

*decay* ..... is a regular (decay, decayed, decayed) intransitive verb, third person, plural number, indicative mood, present tense, and agrees with *joys*.

*and* ..... is a copulative conjunction, connecting the two parts of the paragraph, both of which are affirmative.

*those* ..... is a demonstrative adjective, qualifying *persons*, understood. [The meaning is this: "Those persons who prize the paltry things, are more trifling than they (the things) are. *Persons*, understood, is in the nominative to the verb *are*, understood, after the word *things*.]

*who* ..... is a relative pronoun, standing for *persons;* it is in the third person, plural number, and in the nominative case to the verb *prize*.

*prize* . . . . . is a regular (prize, prized, prized) transitive verb, third person, plural number, indicative mood, present tense, and agrees with its nominative, *who*.

*the* . . . . . is a definite article, limiting *things*.

*paltry* . . . . is a common adjective, qualifying *things*.

*things* . . . . is a noun common, third person, plural number, objective case, and governed by the verb *prize*.

*are* . . . . . (understood) is the substantive verb; it agrees with its nominative, *persons*, understood.

*more* . . . . . is an adverb, in the comparative degree (much, more, most), qualifying the adjective *trifling*.

*trifling* . . . . is a common adjective, declared of *persons*, understood.

*far* . . . . . is an adverb, qualifying the adverb *more*.

*than* . . . . . is a comparative conjunction, connecting (those) *persons* and *they*, and corresponding with *more trifling*, the comparative degree of *trifling*.

*they* . . . . . is a personal pronoun, third person, plural number, neuter gender (standing for *things*), nominative case to the verb *are*, understood.

### FALSE SYNTAX.

The book is published both in Philadelphia and Boston.

*both* . . . . . is a dual conjunction, corresponding with *and*, and intended to connect Philadelphia and Boston. It is incorrectly placed; the sentence should be, "The book is published in both Philadelphia and Boston." If *both* precedes a preposition, it supposes a different preposition before the other primary: "both *in* Philadelphia, and near Boston."

### EXAMPLES.

The carriage stopped, and both him and she alighted.
He has been deceived, and will punish his deceivers.
The ship is heavy burthen, and therefore can not float over these shoals.

## CORRELATIVES.

### RULE XXXIII.

Almost all the conjunctions have other words which correspond with them, and assist them in their offices, and by which they are invariably preceded or followed, either expressed

or understood; these words are called correlatives, or correspondents. The following list embraces some of them:

| | | |
|---|---|---|
| And | has | both |
| Though, or although, | | yet |
| If | | then |
| Whether | | or |
| Neither | | nor |
| Either | | or |
| So | | as |
| So | | that |
| As | | as |
| Because | | therefore |
| Such | | as |

The different degrees of the adjective and adverb, likewise. frequently require particular words, in order to express comparative or relative properties, situation, &c.; thus,

| | |
|---|---|
| The positive state of the adjective and the adverb requires | *as* |
| The comparative, | *than* |
| The superlative | *of* |

This is illustrated in the following examples:

"He is as wise *as* his father."
"He was wiser *than* his father."
"He was the wisest *of* all the family."
"She sings as sweetly *as* you."
"She sings more sweetly *than* you."
"She sings the most sweetly *of* all."

### FALSE SYNTAX.

This is the better book of the two.

Not correct, because the comparative state of the adjective *better* can not correspond with the preposition *of*. The definite article *the* is rarely properly applied to the comparative state; the sentence should stand thus, "This is the *best* book of the two."

### EXAMPLES.

I have only two children; this is the older, and that the younger.

The older lad was dismissed from school with every mark of disgrace; while the younger was retained, and rewarded for his diligence.

You would do well by taking the shorter way.

Wisest and best men sometimes commit errors.

He is the more agreeable man of the two.

## RULE XXXIV.

### AND—BOTH.

*And*, the grand copulative conjunction, has *both* for its correspondent, when the sentence is emphatic, and two parts of speech only are connected; thus,

"He is *both* rich *and* happy."
"*Both* Charles *and* William will go."

*Both* is also an adjective, of the same dual character as it is when a conjunction, and qualifies a word that means two, and only two. It is, as an adjective, without the correspondent *and*, though retaining the same idea of *duality*.

We do not find, in the English language, any form of a noun which in itself expresses, by *variation*, only *two*, as there may be found in many other languages; such a form is said to be in the *dual* number; but we have words that express, in themselves, two—"a *pair* of twins," "a *couple* of pairs of twins;" and we have the adjective *both*, which, when applied to a noun, causes it to signify *two*, and two *only;* as, "*both* boys;" by which is meant, *all* of two. Beyond the number of two, we usually say *all;* as, "*some* of them;" "*all* of them." "John and Charles were here; they are *both* well." "William, Henry and Alfred, have gone home; they are *all three* sick."

### FALSE SYNTAX.

He had both money, friends and credit.

*He*..... is a personal pronoun, third person, singular number, masculine gender, nominative case to the verb *had*.

*had*..... is an irregular (have, had, had) transitive verb, third person, singular number, indicative mood, past tense, and agrees with *he*.

*both*..... is a conjunction, used to correspond with *and*, when *and* connects two words or sentences only, according to the rule; but, in this sentence, *and* connects *money*, *friends* and *credit; both* is, consequently, improperly used.

*money* .... *friends* and *credit* are nouns common, third person, neuter gender, objective case, governed by the verb *had*. "He had money, friends and credit."

### EXAMPLES.

This island is inhabited both by blacks, whites and creoles; the last, the descendants of the others.

They are not stinted to the gifts of speaking and hearing; but, by the exertions of others, they are enabled both to read, write and cypher.

The acquirement of his riches cost him anxiety; and the loss of them produced both disappointment, pain and anguish.

Whatever may be the pleasures of sin, religion can make us both wise, great and happy.

Verbs have both number, person, mood and tense.

## RULE XXXV.

### THOUGH—YET.

*Though* is called an unconditional conjunction; it is used when the action or being, expressed by the accompanying member of the sentence, is entirely independent of that part of it to which *though* belongs. This conjunction has *yet* for its correspondent; thus,

"*Though* the weather should be pleasant, *yet* he would not walk out."

"*Yet* he will go, *though* you have forbidden him repeatedly."

## RULE XXXVI.

### IF—THEN.

*If* is a conditional conjunction, because it governs the verb expressing the condition of some action or being; it has *then* for its correspondent; thus,

"*If* they keep my commandments, *then* they shall live."

There is one use of *if* in which *then* does not accompany it; thus, "He looks as *if* he had been sick;" that is, "He looks as (he would look) if he had been sick."

### PARSING.

I will be silent if you will speak.

*I* . . . . . is a personal pronoun, first person, singular number, nominative case to the verb *will be.*

*will be* . . . . is the substantive verb, first person, singular number, indicative mood, future tense, and agrees with its nominative, *I.*

*silent* . . . . . is a common adjective, declared of *I.*

*if* . . . . . is a conditional conjunction, connecting the two sentences.

*you* . . . . . is a personal pronoun, second person, plural number, nomi native case to *will speak.*

*will speak* . . is an irregular (speak, spoke, spoken) intransitive verb, second person, plural number; this is the indicative form of a

verb, yet being preceded by *if*, and expressing a condition, it is put into the subjunctive mood; it is in the future tense, and agrees with its nominative, *you*.

EXAMPLES.

I will forgive him, if he will write an apology.
If he will assist me, we may easily succeed.
If he will wait for me, I will call for him.

FALSE SYNTAX.

Charles will try, if he lose his life in the attempt.

*If* is used when the sentence which it governs expresses the condition of the accompanying sentence. In this sentence, there is no condition, expressed or implied, on which Charles is to try; on the contrary, the sentence implies that Charles is to perform the act unconditionally; the word therefore which connects, should be unconditional; thus,

"Charles will try, *though* he should lose his life in the attempt."

EXAMPLES.

It is surprising to see a sick person so perversely obstinate; for, if he should be told, twenty times a day, to avoid the air, you might find him as frequently in the street.

Nor you, ye proud, impute to these the fault,
If memory, o'er their tomb, no trophies raise;
Where, through the long drawn aisle and fretted vault,
The pealing anthem swells the notes of praise.

We ought not to despair, even if completely exhausted; the same good hand that made, can support us.

What if the swelling surge thou see,
Impatient to devour;
Rest, mortal, rest, on God's decree,
And, thankful, own his power.

It is in vain to oppose him; he will not give up his determination, if a whole world should be leagued against him.

As though thy hand, almighty Jove,
Would less than thunder wield.

He looks as though he could scarcely survive this dreadful attack.
We should use riches as though we were the almoners of heaven.

## RULE XXXVII.

### WHETHER — OR.

*Whether* is a conjunction of doubt or uncertainty, and has *or* for its antecedent; it is used when the dependent sentence is of a doubtful or uncertain nature; as,

"I can not tell *whether* it will be fair to-morrow *or* not."
"See *whether* he will tell you the time of day *or* not."

It is common to hear *if* used instead of *whether;* but this mistake the learner should carefully avoid.

Formerly, *whether* was a pronoun and pronominal adjective, of a discriminating dual character; that is, referring to one or another of two; as,

"I know not whether of the two will go;"

that is, "which one of the two." This use has long since ceased, though the old books abound in examples. The conjunction *whether*, however, partakes largely of the character of the old pronoun.

### FALSE SYNTAX.

Call at the post-office, and see if the mail has arrived; and ask if there are any letters for me.

*If*, in both parts of this compound sentence, is a *conditional* conjunction; but the sense requires a conjunction of doubt or uncertainty, and, consequently, the word *whether* should be used: "See *whether* the mail has arrived, and ask *whether* there are any letters for me." It will be seen, also, that the word *or*, the correspondent or correlative of *whether*, is *understood;* thus, "See whether the mail has arrived (or *not*), and ask whether there are any letters for me (or *not*)."

### EXAMPLES.

Ask the gentleman if he wishes to have the cloth, which he purchased this morning, sent to his house.

'Tis hard to say if greater want of skill
Appears in writing, or in judging ill.

Lord Grey asked him if he had been long in the family of her royal highness.

Then ask thy soul, if this is peace.

I do not know if I am in order, but I feel it incumbent on me to address you.

I was unable to ascertain if he intended to accompany us or no.

See if he will go or no.

## RULE XXXVIII.

### THAN.

*Than* is a conjunction of unequal comparison, and must have some adjective or adverb in the comparative degree, or the words *else*, *other*, *otherwise*, for a correspondent; thus,

"He is older *than* she."
"This book is more elegantly bound *than* that."
"We have no other books *than* these."
"He is doing little else *than* mischief."

It is a common error to use *but*, in the place of *than*, in such a sentence, "I have no other goods *but* these." The sentence should be, "I have no goods *but* these," or "no other *than* these."

### FALSE SYNTAX.

Charles is not better, yet he is as good as your father.

*better* . . . . . is an adjective of the comparative degree (good, better, best), declared of *Charles*. The comparison instituted by *better* is between *he* and *father*. When the comparative state of the adverb or adjective is used, the comparative conjunction *than* must correspond with it; the sentence should, therefore, stand thus: "Though Charles is not better than your father (is), yet he is as good (as he is)."

### EXAMPLES.

It is impossible for me to do it any other way but that.

His education has been sadly neglected; he can, indeed, read and spell a little; but he will do little else but dance.

When we contemplate the perfidy of those whom we have trusted, we may well exclaim, we have no other friend but God.

## RULE XXXIX.

### NEITHER—NOR—BECAUSE—THEREFORE.

*Neither*, as a conjunction, has *nor* for its correspondent. All the primaries of this conjunction are to be considered in a negative state; as,

"*Neither* Charles *nor* William has been rewarded."
"The boys can *neither* read *nor* write."
"He is *neither* above *nor* below the standard."

*Because* is used with *therefore*, in a solemn style, when a cause is assigned, and an act declared; thus,

"*Because* ye believed not my word, *therefore* I cut you off."

FALSE SYNTAX.

Neither his friends or his enemies suspected him.

Such people will neither work to obtain independence, or beg to share a subsistence.

He would neither love his friend, or hate his enemies.

It was his intention neither to dissolve the parliament, or change the ministry.

## RULE XL.

EITHER — OR.

*Either*, having *or* for its correspondent, is used when one only of its primaries is to be considered as performing an office in the sentence. These conjunctions can have no more than two primaries; thus,

"*Either* Charles *or* William shall go."
"He shall *either* write *or* read."
"He was *either* in *or* under the house."

It may be proper to note that the word *either*, when used as an adjective before a noun, does not always take the correspondent *or;* as,

"*Either* boy may go; but not *both*."

But, whether as an adjective or a conjunction, *either* conveys an idea of individuality, as *one* of *two;* thus, "Take *either* one or the other; but do not take *both* of them."

"Pave *either* side of the street (I care not which); but leave one side unpaved." That is, "Pave either *one* side, *or* the other, of the street; but do not pave both sides."

FALSE SYNTAX.

I know not what I should think of him; he is either mad or crazy, or a part of each.

*either* . . . . . is incorrect; it should be used with only two primaries; and as three are connected here, viz., *mad*, *crazy*, and *part*, the word *either* should be omitted.

EXAMPLES.

The man either heard a noise, or suspected me before, or saw me enter.

He shall either read, write, or cypher.

It is either his ambition, his pride, or his hypocrisy, which keeps him from company that can not disgrace him.

He is either diffident, sad, or angry.

## RULE XLI.

### SO — AS — THAT.

The adverb *so*, showing the manner, has *as* for a correspondent, when a consequence is expressed by a verb in the infinitive mood; thus,

"He turned *so as* to give me a full view of his face."

In examples like the above, the verb in the infinitive mood is said to be governed by *as*.

Care should be taken, when these correspondents are employed, not to use a finite verb to express the consequences.

*So* has the conjunction *that* for a correspondent, when the consequence is expressed by a finite verb; thus,

"He was *so* industrious, *that* he soon grew rich."

"They beat him *so that* he died."

"The boat was *so* heavily loaded, *that* it sank."

### FALSE SYNTAX.

He sat so as gave me a very clear view of his face.

Not correct, because *so* and *as*, expressing a manner and consequence, require the verb to which *as* refers, to be in the infinitive mood. The sentence should stand thus: "He sat so as *to give* me a very clear view of his face."

EXAMPLES.

His wound was so great as that it compelled him to resign the command of the army.

It is difficult to correct his taste so much as that he should be induced to leave the habits of his childhood.

Whatever may be our situation in life, we should be careful to keep our appetites so well guarded as that we shall fall into no crimes.

Were this method generally adopted, it would produce a discrimination so distinct as would go far towards a general reformation of manners.

## RULE XLII.

AS—SO.

*As* has *as* for a correspondent, in a comparison of equality; thus,

"He is *as* good *as* his neighbor."
"*As* soon *as* I saw him, I spoke."

But, if the sentence should be negative, *so* takes the place of the first *as;* thus,

"He is not *so* good *as* his neighbor."
"He is not *so* well *as* he was yesterday."

The adjective *such* has a correspondent in *as*, when parts are compared equally with a whole: "These are such as you have."

### PARSING.

These are not such as are worn.

*These* . . . . . is a demonstrative adjective, referring to a plural noun, understood.

*are* . . . . . is the substantive verb, third person, plural number, indicative mood, present tense, and agrees with the noun which *these* qualifies.

*not* . . . . . is a negative adverb, qualifying *are.*

*such* . . . . . is a demonstrative adjective, qualifying a noun, understood. [The noun understood in this sentence may be *hats*, *bonnets*, *shawls*, or the name of any article worn.]

*as* . . . . . is an adverb, connecting the two sentences, in comparing them. [It is a fault of some, that they make *as* a pronoun, when, in a comparative sentence, it corresponds with *such*, and is immediately followed by a verb, as in the sentence now given. This is probably done from an ignorance of the real nominative to the verb. The sentence should stand thus: "These (perhaps bonnets) are not such (bonnets) *as* (those bonnets) are (which are) worn." Then]

*are worn* . . is an irregular verb, (wear, wore, worn,) in the passive voice; it is in the third person, plural number, indicative mode, present tense, and agrees with the pronoun *which*, understood. "These are not such (bonnets) as (those are WHICH) are worn.

The impropriety of making *as* nominative to the verb *are*, in the above sentence, is manifest, independently of a consideration of its different office, from its never being made an objective case to a transitive verb, in such a sentence as the following:

"He is exactly such a man *as* I saw."

Now, if, in the example parsed, *as* had been made nominative to *are*, then, in this sentence, *as* would necessarily be objective to *saw*. The sentence, however, should stand thus: "He is exactly such a man *as* that person was whom I saw;" or, better, "He *is* exactly like the man whom I saw."

### FALSE SYNTAX.

So soon as I heard that you had come, I hastened to see you; but I did not arrive here as soon as I expected.

*So* ..... (the first word in the above sentence) is wrong; it should be *as*, because the comparison is in equality, and affirmative. In the closing part of the sentence, "*as* soon as I expected," the first *as* is incorrect; it should be *so*, because the sentence, or *that* part of it, is negative.

### EXAMPLES.

The folly of kings is praised by men not half as foolish as they.

Though this man was not as wise as his neighbor, he had some reason for blessing his own understanding.

This book is not as well bound as the other; but it is better printed.

They did not give him as much in a week, as nature requires in a day; and nature does not require as much in a week, as he had before eaten in a day.

## PREPOSITIONS.

### RULE XLIV.

### CONNECTION AND RELATION.

In connecting the parts of a sentence by a preposition, care should be taken that the right one is used.

The prepositions have been used with so little regard to their real signification, that it is almost impossible to restore all of them to their legitimate use. The following examples of those most liable to be mistaken, will be found of much use to the scholar.

*To*, *unto*, *into*, *upon* and *at*, refer to the *end* of some action; they connect a verb and noun, expressive of the action and its termination; thus,

"He went *to* Boston." "He looked *into* the chasm." "He laid it *upon* the table." "He walked *into* the garden." "He arrived *at* Boston."

There is one remarkable exception in the language to the usual uses of *to;* it arises out of the misuse, or, rather, the common use, of the anterior tense, indicative mood, of the substantive verb *be:* have been, has been, &c. This tense of the verb, which really only expresses *existence*, is made, by common use, to signify motion in two ways—*went* and *returned;* thus,

"He *has been* TO New York this week;"

a sentence exactly equivalent to, "He went to New York this week, and *returned.*" Taken in the sense and meaning which every other part of the verb has, the preposition *at* or *in* should follow. For example,

"He has been *in* New York all this week;"

or, "He has been *at* school all this week." Here, the existence *at* or *in* a place, is all that *has been* implies.

Though the relation between two primaries is usually expressed by the preposition which connects them, yet many of the prepositions seem to be arbitrarily applied, and the same word seems to denote different relations as it is differently used, and different prepositions are used to express a single relation. The following collection conforms *to* general usage:

He is engaged *for* a time, or *on* a work, or *to* his employer.

We abhor a traitor, and have abhorrence *of* treason.

Treason is abhorrent *to* our nature.

Accommodate myself *to* my circumstances, and accommodate you *with* a book.

According *to* your rule, the verb must accord *with* the nominative.

He is accused *of* a crime *before* the judge.

Acquitted himself, acquitted *of* a crime.

Adapted *to*, adaptation *to*, agreeable *to*.

Ask *for* a dollar, inquire *of* him *for* the master, inquire *after* or *about* your relative.

Awake *to*, arise *from*, are *of* doubtful propriety.

Believe him, believe *in* his name, believe *on* our Lord.

Betray *to* an enemy, betrayed *into* indiscretion.

Boast not thyself *of* to-morrow, boast (*of*) an illustrious birth.

Call *upon* his name, call *on* him, call *at* the hotel.

Charge the goods *to* me, charge me *with* the goods, charge the crime *on* the man.

Compare one passage *with* another, compare not man *to* God.

Comply, compliance *with*.

Concur *with* you *in* that sentiment, and *on* all general questions.

Confide *in*, confide *to* your care, conformable *with*.

Conversant *with* men and books, copy *from* the book, copy *after* an example.

Depend *upon*, pendent *from*.

Derogatory *to* his character, die *of* disease, die *by* an instrument *of* torture.

Different *from*, difficulty *in* doing, the difficulty *of* a task, diminution *of*.

Disappointed *in* his expectations, disappointed *of* his rest.

Disapprove *of*, discourage *from*, eager *in* pursuit.

Engaged (occupied) *in*, engaged (employed) *for*.

Equal *to* the task, equal *with* him.

Exception *to*, expert *in* figures, expert *at* play.

Familiar *to* us, we are familiar *with* the rule.

Glad *of* that, glad *to* see you, glad *in* the Lord.

Independent *of*, dependent *on*.

Indulge me *with* that song, indulge *in* that hope.

Intrude *into* the house, intrude *upon* my learners.

Marry one *to* another, two marry *with* each other.

Martyr *for* truth, martyr *to* a habit.

Protect others *from* evil, protect ourselves *against* assaults.

Provide *with* ammunition *for* the day *of* battle.

Reconcile him *to* his family, reconcile him *with* his conscience.

Regard *for*, replete *with*, resemblance *to*, resolve *on*.

Sick *of*, sink *into* the water, sink *beneath* the wave.

Think *of* that, think *on* this.

United *with* me *in* prayer, unite him *to* his society.

Value *upon*, vest *with* a right, rights are vested *in* the prisoner.

Wait *on* (to serve), wait *upon* (to go to).

*At* differs from *to*, by connecting a verb which signifies existence or action finished, to its complement; thus, "He sailed *to* Pamphylia." "He stopped, or arrived, or was *at* Pamphylia."

*In* and *on* refer to the place of being or action; thus, "He rode *in* a carriage." "He was *in* the river." "He was *on* a horse."

*By* has several uses; it sometimes is equal to *past;* thus, "He rode *by* the house." Its most important use is to govern the agent in a passive sentence; thus, "The book was written *by* Johnson." *By* is also used in an asseveration; thus, "*By* Ashdod's fane, thou liest;" *i. e.* "I swear *by* Ashdod's fane that thou liest."

*With* governs the instrument and accompaniment; thus, "He beat me *with* a stick." "He went *with* his father."

*Of* generally governs the possessor, or species from which an individual is taken; thus, "A likeness *of* my father;" "He is one *of* a thousand." *Of* is not always confined to these two uses; we say, "He is sick *of* such company." *Of* sometimes connects two words really in apposition; thus, "The city *of* Philadelphia." *Of* frequently means *about;* thus, "He talked to me *of* the war."

*From* governs the place from which a person or thing departs, or is received; thus, "He came *from* London." "These goods were taken *from* the store." "They have received aid *from* France."

A frequent misapplication of the prepositions *to* and *with*, is occasioned by a want of attention to the verbs. Verbs beginning with *ad* and *at*, which express relation, usually require the preposition *to*—those which begin with *co*, generally require *with*.

EXAMPLES.

He *at*taches himself *to* some favorite of the court.
He *ad*heres *to* those opinions which have been frequently condemned.
It *at*tracts *to* that point all the looser matter.

He *co*operates *with* his fellow-laborers.
He *co*mplies *with* your request.
He *con*forms *with* the fashion.

In general, nouns and adjectives which are of a similar orthography, require the same preposition.

EXAMPLES.

His *at*tachment *to* our family.
His *ad*hesion *to* those opinions.

His *co*operation *with* his fellows.
In *co*mpliance *with* your request.
In *con*formity *with* the fashion.
In *con*nection *with* my friends.
In *con*junction *with* Jupiter.
*Co*equal *with* his father.
*Co*heir *with* his brother.

*Conform* seems, however, more frequently to have *to* for a correspondent; thus, "He conforms *to* the world."

FALSE SYNTAX.

He rode most gracefully upon that horse.

While he was lying upon the deck, he received another and a fatal wound.

He jumped on to the horse, and rode most gracefully.

How wishfully she looks on all she 's leaving.

He threw a stone in the window, which, falling on to the table, did much injury.

As we were walking in the field, he fell on a vine, and unfortunately thrust a part of it in his hand.

Into whatever distress I may be, I have never forgotten my integrity.

Though fallen on evil days, on evil days though fallen.

Received of Charles Smith, seven hundred dollars.

Shall we extend our hand to him? Shall we reach forth to support the tottering ark? Behold, he is smitten of the Lord.

He purchases goods of the wholesale merchants.

He adheres so closely with his old friends, that there is no hope of his recovery; and we are right in casting him off, since he has connected himself to such worthless society.

His attachment with your family will secure his friendship.

### RULE XLV.

#### GOVERNMENT.

Prepositions govern the objective case; that is, the primary noun or pronoun of a preposition is always in the objective case; thus,

*To* me. *By* him. *With* her. *At* Rome.

#### PARSING.

Who are you looking for?

*Who* ..... is a relative pronoun, interrogative for persons (and if it has any antecedent, it is in the name of the person contained in the answer to the question, "I am looking for my father"); its number and person, of course, will depend upon the antecedent; it is in the nominative case, and, therefore, it is incorrect. The sentence, properly written, would be, "*For whom* are you looking?" It should be *whom*, in the objective case, governed by the preposition *for*.

#### EXAMPLES.

Both she and him you will ask for at the door.

It is easy for him and I to settle the question.

## OF PASSIVE SENTENCES.

### RULE XLVI.

A passive sentence is formed by connecting a perfect participle with the substantive verb; thus,

"The book *was written* by Addison."

The perfect participle in a passive sentence must be formed from a transitive verb; thus, in the passive sentence,

"Eloquence *was cultivated* by Cato,"

the perfect participle, ***cultivated***, is formed from the transitive verb, ***cultivated***, in the following sentence: "Cato *cultivated* eloquence."

*Active.*

Milton *wrote* Paradise Lost.

*Passive.*

Paradise Lost *was written* by Milton.

The exceptions to this rule are mentioned in ETYMOLOGY. They are such cases as these:

*Active, but not Transitive Verb.*

He . . . *referred* . . . to Milton.

*Passive.*

Milton . . *was referred to* . . by him.

*Active, but not Transitive.*

He . . . *disposed of* . . . the house.

*Passive.*

The house . . *was disposed of* . . by him.

The admission of such exceptions has given latitude to careless writers; and the correct ear is often pained with attempts at a passive sentence, which no rules can justify, and no admitted exceptions can excuse.

*Transitive Verb.*

They *showed* us numerous flowers yesterday.

From which active sentence, we sometimes meet with the following erroneous attempt at a passive sentence:

"We were yesterday *shown* numerous flowers."

An examination of the above *passive* sentence will show that it is not formed on the privilege which sanctions the sentence, "The house was disposed of."

The license of language which admits of the formation of any *passive* from an intransitive verb, is founded on the affinity of the preposition to the verb, which is so great, that, in the passive voice, when the verb is changed to a participle, it takes with it the preposition; as, "*disposed* OF," "*referred* TO;" and this, in all cases to which the privilege extends. This is so evident, that some grammarians have regarded the prepositions, in their active voices, as mere auxiliary particles, assisting the verb, and to be regarded rather as adverbs than prepositions. This is certainly not correct; they are prepositions; and it is better to regard them as such, in

the active voice, than to allow them to be exceptions, in that position, for the sake of avoiding the exception to the rule relative to the formation of the passive voice.

But, in the formation of the passive from the active sentence,

"They *showed* us numerous flowers yesterday,"

the same rule of connecting the preposition does not obtain.

"We *were shown*, yesterday, numerous flowers."

Here, no preposition follows the participle *shown*. None, indeed, *appears* in the active sentence; but one is understood; and, in parsing, the pronoun

*us* . . . . . would be in the first person, plural number, objective case, governed by the preposition *to*, understood; as, "They showed *to* us numerous flowers yesterday."

Now, to make the sentence correctly passive, *flowers* should be the nominative to the substantive verb, and the sentence should be thus:

"Numerous flowers were shown *to* us yesterday."

In all cases in which the passive voice is admitted from an intransitive verb, the same preposition must accompany the participle, which connected the intransitive verb from which that participle is formed, with the objective case that is to be made nominative to the passive verb.

"For more than sixty years, Mr. Adams is understood to have kept a journal."

The above sentence is modelled upon one of daily occurrence. It is, nevertheless, a direct violation of the rules of Syntax and Etymology. It is a passive sentence, formed, of course, from an active sentence; and the obvious meaning is this:

*Active.*

"I understand *that* Mr. Adams has kept a journal for more than sixty years."

Here it is necessary to depart from the general rule of the formation of the passive, because the active verb *understand* is not *transitive;* that is, it has no *objective* case; so that a nominative for the passive verb must be sought for. The result will be as follows:

*Passive.*

"*It* is understood (by me) that Mr. Adams has kept a journal for more than sixty years."

Here no preposition comes in to assist the participle, because the active verb was not connected by any preposition to an objective case; but the conjunction *that* seemed to supply such a connection in the active sentence, and is retained in the passive:

| *Active.* | *Passive.* |
|---|---|
| "I understand *that*." | "It is understood *that*." |

It will also be observed that the nominative to the above formed *passive* is not derived from any objective case in the active sentence; and this seems to be another exception to the general rule of forming the passive. But it is to be noted that the pronoun *it*, in the passive sentence, is used not in its ordinary pronominal character, for something of the neuter gender, but is placed there in its *impersonal* and *non-relative* character mentioned on page 121; and it is no very great abuse of the license for supplying ellipses, to say that, in the active sentence, the pronoun *it* is also *understood* as the objective case to *understand;* as,

"I understand (*it*) that Mr. Adams has kept a journal for more than *sixty years*."

It is not asserted that *it* really belongs to *understand* as its object; but it is evident that the subsequent portion of the sentence is really the object of the verb *understood*, and is, or ought to be, pronominally represented by *it*, or *that*. *That* is a conjunction; but it has in it much of its ancient pronominal character, and not unfrequently approaches the pronoun *that*, or the demonstrative adjective *that*, in its office.

"I told him that you would not need him."
"I told him that (fact, or truth) you would not need him."

From the active sentence, then, "I understand (it) that Mr. Adams," &c., comes the passive sentence, "It is understood that Mr. Adams," &c., with rather less of departure from the general rule than is at first apparent. The pupil must not infer that the verb *understand* (I understand) is to be parsed as a transitive verb, because of the remark upon the apparent propriety of its governing the pronoun *it*. But he is desired to give heed to the admissible exceptions to the well established rules, and to note that they proceed very often from some greater affinity to the unexceptionable, or regular passive sentences, than was at first evident.

An examination of other exceptions to the rule of forming the passive, will be aided by the above cited examples, and the accompanying remarks. It is not intended, in this case, or in any other, to supply all the instances of exceptions. Enough is done, if the principle is made clear, and the pupil taught a facility in the application of rules.

## FALSE SYNTAX.

Pity the sorrows of a poor old man,
Whose trembling limbs have borne him to your door;
Whose days are dwindled to the shortest span—
O! give relief, and heaven will bless your store.

*Pity*..... is a transitive verb, in the imperative mood, present tense, second person, plural number, and agrees with *you*, understood. [Though no nominative case to this

verb is mentioned, yet, by a reference to the last words of the verse (*your*), it will be seen that a plural number is addressed.]

*sorrows* . . . . . is a noun common, third person, plural number, objective case, and governed by *pity.*

*of a poor old man* is the complement of *sorrows.*

*whose* . . . . . is a pronoun, in the possessive case (from *who* and *whom*), governed by *limbs.*

*have borne* . . . . is an irregular (bear, bore, borne) transitive verb, third person, plural number, indicative mood. This verb expresses a time commencing anteriorly to the present, yet including it; *have borne* is, therefore, present anterior tense, and agrees with *limbs.*

*days* . . . . . is a noun common, third person, plural number, nominative case to the verb *are.*

*are* . . . . . is the substantive verb, third person, plural number, indicative mood, present tense, and agrees with *days.*

*dwindled* . . . . . is a perfect participle from the verb *dwindle;* it is declared of *days.* The sentence, "whose days are dwin dled," is passive.

By a recurrence to preliminary observations, p. 109, it will be seen that a passive sentence is formed by changing the objective case of an active sentence into the nominative to the substantive verb, and having the perfect participle from the active sentence for a predicate; the whole followed by the preposition *by*, governing the agent of the active sentence; thus,

"Rome destroyed Carthage."

This is an active sentence, from which is made the following passive sentence: "Carthage was destroyed *by* Rome."

"The Task was written by Cowper."

This is a passive sentence, or a sentence in a passive form. To ascertain whether it is correctly formed, it is only necessary to resolve the participle *written* into a verb, and to make *Cowper* its nominative, and *Task* its objective case; thus,

"Cowper wrote the Task."

This is a correct active sentence; it follows, therefore, that the passive sentence is also correct.

*Are dwindled* is written for a passive sentence, yet no ingenuity of author or critic can show the active sentence from which it is formed; that no one *dwindled his days*, is evident, because the preposition *by* will not follow it. *Dwindled* is the action of *days;* it therefore should be an active, and not a passive verb. The time expressed by *are dwindled* exactly corresponds with that expressed by *have borne;* the verb should, therefore, be in the present anterior tense; thus, "Whose days have dwindled to the shortest span."

EXAMPLES.

The ship in which you expected your brother to come is arrived, and I can not find his name in the list of passengers. (See rule of Etymology on the *passive voice.*)

She trembled at the jarring of the locks, for they dissipated those dear delusions which brought her hope. She saw in the countenance of him who stood before her, that her hour was come indeed.

"And since I am got into quotations——"

ADDISON.

Some women there are who are arrived at the years of discretion—I mean are got out of the hands of their parents and governors, and are set up for themselves, who yet are liable to these attempts; but if these are prevailed upon, you must excuse me if I lay the fault upon them, that their wisdom is not grown with their years. STEELE.

Thus, when my fleeting days, at last,
Unheeded, silently are past;
Calmly, I shall resign my breath,
In life unknown, forgot in death.

——————— For beast and bird,
They to their grassy couch, these to their nest,
Were sunk.

# EXAMPLES

OF

# ETYMOLOGICAL AND SYNTACTICAL PARSING.

When the scholar shall have committed to memory the rules of Syntax, and applied them by correcting and parsing the examples of false syntax under the different heads, it will be necessary to furnish him with pieces of greater length for parsing, in which he should be required to point out all errors, and correct them by the rules which he has received. He should supply every ellipsis, tell the word of which the preposition and its primary is a complement, and also, in a compound sentence, mention the part which contains the assertion, and that which is only explanatory. He should be required, also, to distinguish the passive from the active sentence, and to show how the passive sentence, which he is parsing, is derived from an active sentence; in doing which, he will be assisted by a recurrence to the following examples, in which all of these different relations and offices are pointed out, and grammatically explained.

In the succeeding examples, some of the words, for the sake of brevity, are not parsed; it should, however, be required of the scholar to parse *every word*, and occasionally repeat the rule of Etymology or Syntax which applies to its accident or relation. Of course, the pupil will be required to parse from other books; appropriate passages will be selected for his lessons, and he will be required to apply all the rules of Etymology and Syntax that have a relation to the words of the lesson, or to their combinations. Frequent exercises of this kind give a habit of careful analysis, and correct composition.

EXAMPLES.

Around thee shall glisten the loveliest amber,
That ever the sorrowing sea-bird has wept;
With many a shell, in whose hollow wreath'd chamber
We, Peris of ocean, by moonlight, have slept.

*Around* . . . is a preposition, governing *thee.*

*thee* . . . . . is a personal pronoun, second person, singular number, objective case, and governed by the preposition *around.* [*Around thee* is the complement of *shall glisten;* that is, it shows the place in which "*the loveliest amber shall glisten.*"]

The scholar will understand, that by mentioning the word or words of which the preposition and its primary words form the complement, he points out the parts of speech with which it is said (102 of Etymology) a preposition connects some noun or pronoun.

*shall glisten* is a regular (glisten, glistened, glistened) intransitive verb, third person, singular number, indicative mood, future tense, and agrees with its nominative, *amber.*

*the* . . . . . is a definite article, limiting *amber.*

*loveliest* . . . is a common adjective, in the superlative degree, qualifying *amber.*

*amber* . . . . . is a noun common, third person, singular number, neuter gender, nominative case to the verb *shall glisten.* The words "*of all the amber*" seem to be understood.

*that* . . . . . is a relative pronoun, having (*all the*) *amber* for its antecedent; it is in the third person, singular number, objective case, and governed by the transitive verb *has wept. That* is used in this sentence, rather than *which*, according to 66 of Etymology.

*the* . . . . . is a definite article, limiting *sea-bird.*

*sorrowing* . . is an adjective, qualifying *sea-bird.*

*sea-bird* . . . is a noun common, third person, singular number, neuter gender, nominative case to the verb *has wept.*

*has wept* . . . is an irregular (weep, wept, wept) transitive verb (transitive, because it governs *that*); third person, singular number, indicative mood, present anterior tense, and agrees with its nominative, *sea-bird.*

*with* . . . . . is a preposition, governing *shell.*

*many* . . . . . is an indefinite adjective, qualifying *shell;* the adjective *many* has a plural signification; yet, when it is followed by the indefinite article, it may qualify nouns in the singular number.

*a* . . . . . is an indefinite article, limiting *shell.*

*shell* . . . . . is a noun common, third person, singular number, neuter gender, objective case, and governed by the preposition *with.*

*With* connects *shell*, as an accompaniment, with the noun *amber* (see observations on *with*, page 165). [*With many a shell* is the complement of *amber*.]

*in* . . . . . is a preposition, governing *chamber*.

*whose* . . . . . refers pronominally to *shell*.

*hollow* . . . . is an adjective, qualifying *chamber*.

*wreath'd* . . . is an adjective, qualifying *chamber*.

*chamber* . . . . is a noun common, third person, singular number, objective case, and governed by the preposition *in*. [*In whose hollow wreathed chamber* is the complement of *have slept*. This complement, and the following part of the verse, are connected with the preceding part by the conjunctive pronoun *whose;* this, by referring back, in its pronominal state, to the noun *shell*, connects the two parts.]

*we* . . . . . is a pronoun, first person, plural, nominative to *have slept*.

*Peris* . . . . . is a noun common, third person, plural number, masculine gender, in apposition with *we*.

*of* . . . . . is a preposition, governing *ocean*.

*ocean* . . . . . is a noun common, third person, singular number, neuter gender, objective case, and governed by the preposition *of*. [*Of ocean* is the complement of *Peris*.]

*by* . . . . . is a preposition, governing *moonlight*.

*moonlight* . . is a noun common, third person, singular number, neuter gender, objective case, governed by the preposition *by*. [*By moonlight* is the complement of *have slept*. When two words are connected by the hyphen (thus, *moon-light*), it is usual to consider them as one part of speech; but when the hyphen is omitted (thus, *moonlight*), *moon*, although a noun of itself, appears to perform the office of an adjective, because it distinguishes the light of the moon from the light of the sun. The same observations apply to other compound words.]

*have slept* . . is an irregular (sleep, slept, slept) intransitive verb, third person, plural number, indicative mood, present anterior tense, and agrees with its nominative, *We*.

"*That the sea-bird has wept,*" is an active sentence. [See preliminary observations.]

---

Glory's shining chariot swiftly draws,
With equal whirl, the noble and the base.

*Glory's* . . . is a noun, in the possessive case, singular number, and governed by *chariot*.

*chariot* . . . . is a noun common, third person, singular number, neuter gender, nominative case to the verb *draws*.

*swiftly* . . . . is an adverb of manner, qualifying *draws*.

*draws* . . . . is an irregular (present, draw; past, drew; perfect participle, drawn) transitive verb (transitive, because it has *noble* and *base* for its objective case), third person, singular number, indicative mood, present tense, and agrees with its nominative, *chariot*.

*with* . . . . . is a preposition, governing *whirl*.

*equal* . . . . . is an adjective, qualifying *whirl*.

*whirl* . . . . . is a noun common, third person, singular number, objective case, governed by the preposition *with*. [*With equal whirl* is the complement of *draws;* it serves, adverbially, to show how the *chariot* draws.]

*the* . . . . . is a definite article, limiting *noble*.

*noble* . . . . . is a noun, third person, plural number, objective case, and governed by the transitive verb *draws*.

*and* . . . . . is a copulative conjunction, connecting *noble* and *base*, used rather than the disjunctive conjunction, or because both the *noble* and the *base* are said to be drawn.

*the* . . . . . is a definite article, limiting *base*.

*base* . . . . . is a noun common, third person, plural number, objective case, governed by the transitive verb *draws*. [The words *noble* and *base* are, of themselves, adjectives; but, being made the objective case of a verb, and evidently standing for classes of individuals, they are, in this sentence, nouns. Nouns, formed in this manner from adjectives, are almost invariably in the plural number.]

### RECAPITULATORY EXERCISES.

Why is *glory's* in the possessive case?
Why is *chariot* a noun common?
Why is *chariot* in the third person and singular number?
Why should the verb *draws* have a final *s*?
Why is *whirl* in the objective case.

---

I have sometimes amused myself with considering the several methods of managing a debate, which have obtained in the world.

SPECTATOR.

*I* . . . . . is a personal pronoun, first person, singular number, nominative case to *have amused*.

*have amused* is a regular (amuse, amused, amused) transitive verb (transitive, because it governs *myself*); first person, singular number, indicative mood, present anterior tense, and agrees with its nominative, *I*.

*myself* . . . . is a personal pronoun, of the reciprocal kind (see paragraph

and observations, 59, Etymology), first person, singular number, objective case, governed by the transitive verb *have amused.*

*with* . . . . . is a preposition, governing *considering.*

*considering* . is a participial noun, objective case, governed by the preposition *with.*

*the* . . . . . is a definite article, limiting *methods.*

*several* . . . . is an indefinite adjective, qualifying *methods.*

*methods* . . . is a noun, third person, plural number, neuter gender, objective case, governed by *considering.* [*With considering the several methods*, is the complement of *have amused.*]

*of* . . . . . is a preposition, governing *managing.*

*managing* . . is a participial noun, governed by *of.* [See Syntax, rule 34.]

*a* . . . . . is an indefinite article, limiting *debate.*

*debate* . . . . . is a noun common, third person, singular number, objective case, governed by the preposition *by.* [*Of managing a debate* is the complement of *methods.*]

*which* . . . . . is a relative pronoun, having *methods* for its antecedent, and is, consequently, in the third person, plural number, neuter gender; it is in the nominative case to the verb *have obtained.*

*have obtained* is a regular (obtain, obtained, obtained) intransitive verb, third person, plural number, indicative mood, present anterior tense, and agrees in number and person with its nominative, *which.*

*in* . . . . . is a preposition, governing *world.*

*the* . . . . . is a definite article, limiting *world.*

*world* . . . . . is a noun, third person, singular number, neuter gender, objective case, and governed by the preposition *in.* [*In the world* is the complement of *have obtained.*]

### RECAPITULATORY EXERCISES.

Why is *I* a personal pronoun, and why in the first person?

Why is *I* the nominative case?

In what respect does *have amused* agree with *I*?

Why is *myself* used instead of *me?*

Why are *considering* and *managing* participial nouns, rather than present participles?

Why is *in the world* said to be the complement of *have obtained?*

---

The Americans believe that all creatures have souls.

SPECTATOR.

*The* . . . . . is a definite article, limiting *Americans.*

*Americans* . is a noun common, third person, plural number, masculine gender, nominative case to the verb *believe.*

*believe* . . . . is a regular (believe, believed, believed) intransitive verb, third person, plural number, indicative mood, present tense, and agrees with its nominative, *Americans*.

*that* . . . . . is an explanatory conjunction, connecting the two simple sentences, "the Americans believe," and "all creatures have souls;" the latter sentence is explanatory of the belief of the Americans; the former contains the assertion.

*all* . . . . . is a collective adjective, qualifying *creatures*.

*creatures* . . is a noun common, third person, plural number, nominative case to the verb *have*.

*have* . . . . . is an irregular (have, had, had) transitive verb, third person, plural number, indicative mood, present tense, and agrees with its nominative, *creatures*.

*souls* . . . . . is a noun, third person, plural number, neuter gender, objective case, and governed by the verb *have*.

---

Come, lovely nymph, and range the mead with me,
To spring the partridge from the guileful foe;
From secret snares the struggling bird to free,
And stop the hand upraised to give the blow.

*Come* . . . . . is an irregular (come, came, come) intransitive verb, second person, singular number, in the imperative mood, present tense, and agrees with *thou*, understood.

*nymph* . . . . is a noun common, second person, singular number, nominative case, independent, because it is the name of the person addressed.

*and* . . . . . is a copulative conjunction, connecting *come* and *range*.

*range* . . . . . is a verb, in the imperative mood, and agrees with *thou*.

*to spring* . . is a verb, in the infinitive mood, present tense; it is dependent on *range*, and therefore governed by it.

*bird* . . . . . is in the objective case, governed by *to free*.

*to free* . . . . is a verb in the infinitive mood, present tense, and dependent on *range*.

*and* . . . . . is a copulative conjunction, connecting *to spring*, *to free*, and *stop*.

*stop* . . . . . is a verb in the infinitive mood, present tense (the sign *to* is omitted on account of the use of the conjunction *and*); it is governed by the verb *range*.

*upraised* . . . is a perfect participle, from the verb *upraise;* it is declared of the pronoun *which*, understood; thus, "Stop the hand *which* is upraised," &c.

The learner will observe that the whole of the last three lines are dependent on the first line; that the object for which they are *to range*, is, *to spring*, *to free*, and *to stop:* this is the reason that the three infinitive verbs are connected by the conjunction *and*.

---

By solemn vision, and bright silver dream,
His infancy was nurtured. Every sight
And sound from the vast earth and ambient air,
Sent to his heart its choicest impulses.

*Vision* . . . . is a noun common, third person, singular number, objective case, governed by the preposition *by*. [*By solemn vision and bright silver dream* is the complement of nurtured.]

*nurtured* . . is a perfect participle, from the verb *nurture;* it is declared of *infancy*. [The sentence is passive, because it declares how *infancy* was affected by *vision* and *dream*. The active sentence from which this is made is, "Solemn vision and bright silver dream nurtured his infancy."]

*sent* . . . . . is an irregular transitive verb (transitive, because it governs *impulses*), indicative mood, past tense, and agrees with *sight*. [This sentence is active, because the agent, *sight*, is declared to do something.]

---

He saw me when I arrived, and called so earnestly, that he disclosed his retreat.

*When* . . . . is an adverb of time; it qualifies *saw*, by showing the time of the action. [This adverb has a conjunctive office; it connects the two sentences, "He saw me," and "I arrived," and shows them to be of the same time. *He saw me* contains the assertion, and *I arrived* only denotes the time referred to by *when*.]

*and* . . . . . is a copulative conjunction, connecting *saw* and *was*.

*so* . . . . . is an adverb of manner, qualifying *earnestly*.

*earnestly* . . is an adverb, qualifying *called*.

*that* . . . . . is an explanatory conjunction, corresponding with so. *That*, when a correspondent of *so*, is used to refer to the consequence of the event, of which *so* expresses the manner; thus, *so*, connected with *earnestly*, shows the manner in which *he called;* and *that* has a reference to the consequence of his calling, which is expressed in the sentence, "He disclosed his retreat."

Where thou dost watch, I will sleep.

*Where* . . . . is an adverb of place; it expresses the place of *will sleep*, and therefore qualifies that verb. [*I will sleep* is the assertion; *thou dost watch* only expresses the place referred to by *where*.]

---

Lest they faint
At the sad sentence rigorously urged,
(For I behold them soften'd, and with tears
Bewailing their excess,) all terror hide.

*Lest* . . . . . is an adverb, qualifying *faint*. [This adverb, like *when*, *as*, &c., is conjunctive; it connects *they faint* and *hide all terror*.]

*they* . . . . . is a personal pronoun, third person, plural number, nominative case to the verb *faint*.

*faint* . . . . . is a regular (faint, fainted, fainted) intransitive verb, third person, plural number, potential form, but is regarded as in the subjunctive mood (because it means they *should faint*); past tense, agreeing with its nominative, *they*. [By a reference to the observations on the potential mood, it may be seen that this tense of the potential mood, in its present connected form, is used to express a relative posterior time. In this sentence, *should faint* expresses an event which may follow the action expressed by *hide*, and is, therefore, in the tense which is conjugated as the past of the potential mood. It is the present tense of the conjunctive mood there alluded to.]
*At the sad sentence* is the complement of *should faint*.

*urged* . . . . . is a perfect participle, declared of *sentence*.

*for* . . . . . is an adverb of cause, qualifying *behold;* it connects the two parts of the whole sentence, and shows that the following part, "I behold them softened and bewailing their excess," is used to show the cause of the command contained in the other part of the sentence.

*soften'd* . . . is a perfect participle, declared of *them*.

*and* . . . . . is a copulative conjunction, connecting the two limbs of the sentence, "I behold them softened," and "I behold them bewailing their excess."

*terror* . . . . . is a noun common, third person, singular number, neuter gender, objective case, governed by *hide*.

*hide* . . . . . is an irregular (hide, hid, hidden) transitive verb, second person, singular number, imperative mood, present tense, and agrees with *thou*, understood.

The words *hide all terror*, in the above example, belong before the word *lest*, in the first line.

The book is worth a dollar.

*The* . . . . . is a definite article, limiting *book*.

*book* . . . . . is a noun common, third person, singular number, neuter gender, nominative case to the verb *is*.

*is* . . . . . is the substantive verb, third person, singular number, indicative mood, present tense, and agrees with *book*.

*worth* . . . . . is a preposition, governing *dollar*.

*a* . . . . . is an indefinite article, limiting *dollar*.

*dollar* . . . . . is a noun common, third person, singular number, neuter gender, objective case, and governed by the preposition *worth*.

This sentence, and others of a similar nature, have been differently parsed by other grammarians. *Worth* has been called an adjective by some, and a noun by others; *worth*, however, in this sentence, expresses a relation by value, and is so far a preposition; and no ellipsis which may be formed would change the nature of the word, without giving the sentence a different meaning.

### OF ELLIPSIS.

In the course of the examples of etymological parsing, the learner has had something of the nature of the ellipsis explained. It is necessary that the subject should be understood, in order that the dependence and relation of the words may be known. Without this knowledge—that is, without understanding what the sense of the author is—no person can parse a sentence correctly; with a true conception of the meaning and intent of the words, the sentence may be easily parsed. The following sentence is very elliptical:

Is it in time to hide eternity?
Then why not in an atom on the shore
To cover ocean? or a mote, the sun?

The ellipsis may be thus supplied: "Is it in the power of time to hide eternity? If it is, then why is it not in the power of an atom, which is on the shore, to cover the ocean? Or why is it not in the power of a mote to cover the sun?"

Before the word *then*, there seem to be many words wanting. The first line in the poetry seems to be a question asked by the poet, and answered in the affirmative by the person addressed; to which the poet replies: "If it is in the power of time to hide eternity, then why not in an atom," &c.

The scholar should supply words until every secondary part of speech, in the given sentence, is furnished with a proper primary, and every primary with its necessarily governing or agreeing secondary.

The following form, containing an omission of the antecedent, is extremely common in poetry:

"Who knows not this, though gray, is still a child;" that is, "*He* who knows not this, although he is gray, is still a child."

"Who does the best he can, does well;" that is, "*He* who does the best he can, does well."

An omission of a part of the compound participle is very common in poetry; thus,

"There, arrived, both stood, both turned;"

that is, having arrived there, both stood, &c. This ellipsis is very common in Milton's works.

---

From his baneful influence, few have freed themselves.

*Few* (persons) is not, as it appears to be, the nominative to *have freed;* but it is the nominative to the verb *are.*

The following is the sentence with the ellipsis supplied: "There are few persons who have freed themselves from his baneful influence."

---

In order to make useful applications of the rules of Etymology and Syntax, pieces of complicated construction should be parsed. But the scholar should be made to understand the intention of the author, before he attempts close parsing; that can be effected only by an analysis of the sentence, and a natural arrangement of its parts. Take the following

EXAMPLE.

Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our wo,
With loss of Eden, till one greater man
Restore us, and regain the blissful seat:
Sing, heavenly muse.

Here, the piece opens with a complemental part of a sentence, and the whole extract is unnatural. The natural order would be:

"*Sing*, heavenly muse, *of* man's first disobedience, and of the fruit of that forbidden tree, whose mortal taste brought death into the world, and all our wo, with loss of Eden, till one greater man restore us, and regain the blissful seat."

*sing* . . . . . is an irregular intransitive verb, second person, singular number, and agrees with *thou*, understood.

*of man's first disobedience* is the complement of *sing*. The whole of the

remainder of the first sentence is a complement of *sing;* yet some of its parts have relations to others.

(*of*) *the fruit* is a complement of *sing*.

*of that forbidden tree* is the complement of *fruit*.

*whose* . . . . . is a conjunctive pronoun, standing for *fruit;* it controls, and connects that word with, the whole of the remaining portion of the extract.

*brought* . . . . is an irregular transitive verb, third person, singular number, indicative mood, past tense, and agrees with *taste*.

*into the world* is the complement of *brought*.

*and* . . . . . is a conjunction, connecting *death* and *woes;* they are both *brought* into the world; and both words are in the objective case, and governed by *brought*.

*with loss of Eden* is the complement of *brought*. The preposition *with* connects *loss of Eden* with *death* and *till*.

*till* . . . . . is a conjunctive adverb; conjunctively, it connects *loss of Eden* (that is, *brought* the loss of Eden) with (shall) *restore*, showing that the loss of Eden is to continue only till a greater man shall restore *us*, and regain the blissful seat.

*greater* . . . . is an adjective, in the comparative degree, qualifying *man*. The comparison is between *greater man*, and the man referred to in the phrase, *man's first disobedience*.

*sing* . . . . . is an irregular intransitive verb, second person, singular number, and agrees with *thou*, understood (sing *thou*).

*muse* . . . . . is a noun, second person, singular number, feminine gender, and is in the nominative case independent; that is, it is independent of any verb.

---

Let the scholar read carefully the following extract from Cowper's "Task."

THE PULPIT.

The pulpit, therefore, (and I name it, fill'd
With solemn awe, that bids me well beware
With what intent I touch that holy thing)—
The pulpit (when the satirist has at last,
Strutting and vaporing in an empty school,
Spent all his force and made no proselyte)—
I say, the pulpit (in the sober use
Of its legitimate, peculiar powers)
Must stand acknowledged, while the world shall stand,
The most important and effectual guard,
Support, and ornament of Virtue's cause.

It will be seen that the subject is the pulpit; and a careful examination will show, also, with all the parenthetical additions, the intention of the

author is to assert that the PULPIT MUST STAND acknowledged the *guard*, *support* and *ornament* of virtue's cause. The rest is explanatory.

The analysis and parsing should be as follows, or closer, if the circumstances of the pupil render it proper:

*The* . . . . . is a definite article, limiting *pulpit*. The definite article is used (*the* pulpit), because the sense is not of any particular pulpit, or desk; but the place generally, or, rather, the office of *preaching*.

*pulpit* . . . . is a noun common, third person, singular number, neuter gender, nominative case to the verb *must stand*, in the ninth line.

*therefore* . . . is an adverb, equivalent to *for that reason*, or *for those reasons*, and means that, for the reason stated in a preceding paragraph, "the pulpit must stand acknowledged the guard," &c.; it conjunctively connects the argument of the preceding paragraph, with the argument of the paragraph quoted. As an adverb, it qualifies *must stand*, in the ninth line.

*and* . . . . . is a copulative conjunction; it connects the word *pulpit*, as a sentence, with the sentence, *I name it*, &c.; the sense would be complete without it.

*filled* . . . . . is a perfect participle, relating to *I;* that is, *I* am *filled.*

*with solemn awe* is the complement of *filled.*

*that* . . . . . is a relative pronoun for *awe*, nominative to *bids.*

*beware* . . . . is a verb of the infinitive mood, and governed by *bids.*

*with* WHAT *intent* is a complement of *beware;* the compound pronominal adjective *what* includes two words, *that* and *which;* and the idea is like the following, relative to that, or the intent with which I touch.

*holy thing* . . alludes to the pulpit. The whole of the parenthetical sentence has allusion to the feelings of the speaker, and is not directly explanatory of the quality of the subject.

*the pulpit* . . in the fourth line, is a mere repetition of the same words in the first line.

*when* . . . . . (fourth line) is an adverb, qualifying *has spent*, in the fourth and sixth lines; conjunctively, it relates to *had spent* and *must stand*, in the ninth line.

*satirist* . . . . is a noun common, third person, singular number, *masculine* gender (because afterwards it is referred to by the personal pronoun in the masculine gender, "*his* force"), nominative case to the verb *has spent.*

*has spent* . . is an irregular transitive verb, third person, singular number, indicative mood, present anterior tense, and agrees with *satirist.*

*strutting* . . and *vaporing* are present participles, relating to *satirist.*

*in an empty school* is the complement of *strutting and vaporing.*

*made* . . . . . (in the sixth line) is connected by *and* to *has spent*, and is in the same condition, mood, tense and agreement with that verb, "the satirist *has made*."

*I say* . . . . . This little sentence is thrown in to take up anew the connection between *pulpit* and *pulpit*, already somewhat weakened by the intervention of the two parenthetical sentences.

*the pulpit* . . (seventh line) is a repetition of the same word in the first and fourth lines. [All the succeeding parenthetical words, "in the sober use of its legitimate, peculiar powers," are only a complement to *pulpit*.]

*must stand* . is an irregular intransitive verb, potential mood, present tense, and agrees with *pulpit*. *Must stand*, here, is quite a copula, scarcely superior to *must be;* the word *stand* is a little stronger, and it comes in with force, when taken with the repetition, (the world shall) *stand*.

*acknowledged* is a perfect participle, referring to *pulpit*.

*while* . . . . . is an adverb, relating to *must stand* and *shall stand*, and showing a *continuous* action or existence.

*world* . . . . . is in the nominative case to *shall stand*.

*guard* . . . . *support* and *ornament* are nouns, in the nominative case after *to be*, understood: "The pulpit shall stand acknowledged *to be* the guard," &c.

*of virtue's cause* is the complement of *guard*, *support* and *ornament*.

---

The following, from Dr. Young's "Night Thoughts," contains examples of a broken style, which may appear difficult of analysis and arrangement:

> She (for I know not yet her name in heaven)
> Not early, like Narcissus, left the scene;
> Nor sudden, like Philander. What avail?
> This seeming mitigation but inflames;
> This fancied medicine heightens the disease.
> The longer known, the closer still she grew,
> And gradual parting is a gradual death.

The passage quoted may be rendered in the following manner:

As the name which the person bears in heaven is not known, allusion is made to her only by the pronoun *she*. "She left the scene (of life) not early, like Narcissus, nor sudden*ly*, like Philander. Of what avail (are these circumstances)? This seeming mitigation but (only) inflames; the fancied medicine heightens the disease. The longer (she was) known, the closer still she grew (to our affections); and gradual parting is a gradual death."

*She* . . . . . is a personal pronoun, third person, singular number, feminine gender, nominative case to *left*.

*for* . . . . . is equivalent to *because*, and it supplies the place of many words, and is used as if the writer should say, "*She*, and I *use* that word *because* I know not yet her name in heaven;" it is a conjunctive adverb, connecting the sentence which is supplied, and qualifying the verbs *use* and *know*.

The remainder of the quotation is easily parsed, when the sense is understood.

## PROMISCUOUS EXAMPLES OF FALSE SYNTAX.

Advise if this be worth
Attempting, or to sit in darkness here,
Hatching vain empires. MILTON.

The conjunction of doubt is *whether*, having *or* for a correspondent; *whether* should, therefore, be used in the place of *if*.

I'd rather be a dog, and bay the moon,
Than such a Roman. SHAKSPEARE.

*I'd* is incorrect, unless we consider it a contraction of *I would*, and not *I had*.

It had been so with us, had we been there:
His liberty is full of threats to all. SHAKSPEARE.

This said, he sat, and expectation held
His look suspense, awaiting who appear'd
To second, or oppose, or undertake
The perilous attempt. MILTON.

*appeared* . . . is a regular verb, in the indicative mood, past tense. [The sense, however, is not declarative; the indicative mood is, consequently, improperly used; the tense, too, is equally incorrect.]

Let me look back upon thee, O! thou wall
That girdest in those wolves! dive in the earth,
And fence not Athens. SHAKSPEARE.

The poor family, who were gone to bed, had been with difficulty awakened. The mother had escaped by throwing herself from a window; she then recollected that, in her extreme terror, she had left her child in bed. HANNAH MORE.

And now, you'd think, 'twixt you and I,
That things were ripe for a reply. MOORE.

O, that men should put an enemy in their mouths, to steal away their brains. SHAKSPEARE.

Let thou and I the battle try,
And set our men aside;
Accursed be he, Lord Percy said,
By whom it is denied. CHEVY CHASE.

She has brought me to the crisis, he muttered. She or I are lost. There was something, I know not if it was fear or pity, that prompted me to avoid this fatal crisis. It is now decided: she or I must perish.
SCOTT.

Sweet sleep thee, brave! in solemn chant shall sound
Celestial vespers o'er thy sacred ground. PAINE.

I doubt whether his devoutest admirer could approach the Avon with a worthier homage than he presents, who ventures to doubt whether, in truth and pathos, Euripides be superior to Shakspeare. SELFRIDGE.

I intended to have written to you before I left London; but I was taken ill here, and by imprudently attempting a journey to Oxfordshire, in order to be ready to attend my duty there, I became much worse.
BISHOP LOWTH.

No sooner had th' Almighty ceased, but all
The multitude of angels, with a shout,
Loud as from numbers without number, sweet
As from blest voices uttering joy. MILTON.

I had not the pleasure, which you were so kind as to design for me, of seeing Mr. Moore. I suppose he did not arrive till after I was gone into the country. LOWTH.

——— Could my nature e'er
Have brook'd injustice, or the doing wrong,
I need not now thus low have bent myself,
To gain a hearing from a cruel father. OTWAY.

When you first came home from travel,
With such hopes as made you look'd on
By all men's eyes. OTWAY.

These needy persons do not know what to talk of, till about twelve o'clock in the morning; for, by that time, they are pretty good judges of the weather, know which way the wind sits, and whether the Dutch mail be come in. ADDISON.

# PROSODY.

UNDER this head, it is proposed to give a cursory view of the accent, quantity, emphasis and measure of verse, or the rules of *versification.*

## ACCENT.

*Accent* is the stress on a syllable, or letter. Thus, in the word *grammarian,* the second syllable is accented:

*Gram-*MA'*-ri-an.*

For*sook*, *old*er, con*fine;* in the last word, the letter *i* is accented.

Every word of more than one syllable has an accented syllable; and words of many syllables (that is, *polysyllables*) are thought to have a *semi*-accent on one syllable; as, *contem'po*RA'*neous;* here, the second syllable seems to have a stress, which writers have called a *semi*-accent, or secondary accent. Writers of great talents and observation have laid down rules for accents; but, in a language compounded like ours, the exceptions seem almost to equal the instances that belong to the rule.

## QUANTITY.

The *quantity* of a syllable is that time which is required to pronounce it.

A syllable may be *long* or *short. Hate* is long, as the vowel *a* is elongated by the final *e; hat* is short, and requires about half the time for pronunciation which is used in pronouncing *hate.*

| *Long.* | *Short.* |
|---|---|
| Ate . . . . . | At |
| Bate . . . . . | Bat |
| Cure . . . . . | Cur |

The use of short and long syllables has a very important effect upon sense.

"Run quickly to help him."

These words represent haste; whereas, without increasing the number of syllables, a slower movement can be indicated by the use of the long syllable, or the long vowel; thus,

"Drag four long chains."

Though unaccented syllables are usually short, yet many of those which are accented are short also. The following are short: *ăd*vent, *sin'*ner, *sup'*per.

In the following, the unaccented syllables are long: *álso*, *éxile*, *gán-grene*, *úmpire*.

It may be remarked, that the quantity of a syllable is short when the accent is on the consonant; as, art', bon'net, hun'ger.

The hyphen (-), placed over a syllable, denotes that it is long: nā'ture. The breve (˘) over a syllable, denotes that it is short; as, dĕtrăct.

## EMPHASIS.

The term *emphasis* is used to denote a fuller sound of voice after certain words that come in *antithesis;* that is, contrast.

"He can *write*, but he cannot *read*."

Here, *read* and *write* are *antithetical* (that is, in contrast), and are accented, or *emphasized*.

"Though *deep*, yet *clear*."

It may be remarked that *emphasis* has nearly the same reference to a *word*, in relation to a sentence, which *accent* has in reference to letters or syllables, in regard to *words*.

Great care should be taken to avoid a multiplicity of emphatic words; they mar the beauty of the sentence, and weary the ear.

The emphasis frequently serves to change not only the quantity of a syllable, but frequently the seat of accent, when caused by antithesis:

"He must *in*crease, while I must *de*crease."
"He rather *re*sented than *con*sented."
"To *bear* and to *for*bear."
"To *give* and to *for*give."

Sometimes a sentence contains several antitheses, one set of which is usually superior to the other; the emphasis in such a case will be proportioned to the comparative importance of the antithesis.

What STRONGER breastplate than a heart *untainted?*
THRICE is he armed that hath his quarrel JUST,
And he but *naked*, though locked up in STEEL,
Whose conscience with *injustice* is corrupted.

Emphasis is an important regulation of quantity, because the quantity which is usually found in unconnected words is mutable, and liable to be changed from long to short, or from short to long, when under emphasis.

## ALLITERATION.

*Alliteration* signifies the frequent recurrence of the same letter, or sound; as,

"Up the *high* hill *he* heaves a *huge* round stone."
"*A*pt *a*lliteration's *a*rtful *a*id."
"*W*eave the *w*arp, and *w*eave the *w*oof."

## VERSIFICATION.

By *versification* is understood a measured arrangement of words, in which the *accent* is made to occur at certain intervals.

This applies particularly to versification of modern languages. In the Latin and Greek languages, there is a regular recurrence of *long syllables*, in conformity with established laws, which, in those languages, constitutes verse. We distinguish two kinds of verse in the English language—*rhyme* and *blank verse*.

Verse in *rhyme* has a corresponding sound in the last syllable, or last emphatic syllable, of the verses.

### EXAMPLES.

Heaven from all creatures hides the book of *fate*,
All but the page prescribed—their present *state*.

Or, in shorter verse,

Should invasion impend,
Every grove would descend,
From the hill-top it shades, our shores to defend.

*Blank verse* is without rhyme:

'Tis pleasant, through the loopholes of retreat,
To peep at such a world; to see the stir
Of the great Babel, and not feel the crowd;
To hear the roar she sends through all her gates
At a safe distance, where the dying sound
Falls a soft murmur on the uninjured ear.

Blank verse is usually written in lines of ten syllables. Rhymed verse may consist of any number of syllables.

By *verse* is meant a line of poetry; as,

See through this air, this ocean, and this earth.

A *hemistich* is half a verse:

Vast chain of being————

A *couplet*, or *distich*, consists of two verses:

Hope springs eternal in the human breast;
Man never is, but always to be blest.

A *triplet* consists of three verses:

And there the fallen chief is laid,
In tasselled garb of skins arrayed,
And girded with his wampum braid.

A *stanza*, or *stave*, is composed of several verses, varying in number, and constituting a regular division of the poem; thus,

Amidst the storm they sang,
And the stars heard, and the sea;
And the sounding aisles of the dim woods rang
To the anthem of the free.

## OF FEET.

A *foot* is a rhythmical division of a verse. The variety of *feet* gives character and name to the verse. The following line contains four feet:

Amid the strings his fingers strayed.

There are eight kinds of feet, four containing two syllables, and four containing three syllables. They are as follows: the Trochee, the Iambus, the Spondee, and the Pyrrhic.

### DISSYLLABLES, OR OF TWO SYLLABLES.

A Trochee, ¯ ˘; as, sēasŏn.
An Iambus, ˘ ¯; as, dĕfēat.
A Spondee, ¯ ¯; as, lōng wāy.
A Pyrrhic, ˘ ˘; as, ĭntĕr (fere).

### TRISYLLABLES, OR OF THREE SYLLABLES.

A Dactyl, ¯ ˘ ˘; as, ēxĕrcĭse.
An Amphibrach, ˘ ¯ ˘; as, dĕcīsĭon.
An Anapæst, ˘ ˘ ¯; as, cŏntrăvēne.
A Tribrach, ˘ ˘ ˘; as, (intēr) mĭnăblĕ.

## *Of Feet of Two Syllables.*

1. The Trochee has the first syllable long, and the second short; as, bānefŭl, sērmŏn, fīltĕr.

2. The Iambus has the first syllable short, and the second long; as, cŏndēnse, sŭrvēy, bĕhīnd, dĕfrāud.

3. The Spondee has both syllables long; as, pāle mōon, wārm nōon, dārk nīght.

4. A Pyrrhic has both syllables short; as, ŏn thĕ (tall tree).

## *Of Feet of Three Syllables.*

1. The Dactyl has the first syllable long, and the last two short; as, lā-bŏr-ĕr, ēn-ĕ-my, prōb-ă-blĕ.

2. The Amphibrach has the first and third syllable short, and the second long; as, cŏm-plēte-ly, dĭs-crēet-ly, ĭn ăutŭmn.

3. The Anapæst has the first two syllables short, and the third syllable long; as, dĭsăppēar.

4. The Tribrach consists of three short syllables; as, (nū) mĕrăblĕ, (ĭmpēr) ĭshăblĕ.

It may be remarked, that the Iambus, Dactyl, Trochee and Anapæst are sometimes called *principal feet*, because poems may be almost entirely formed of them.

In order to test the scholar's understanding of these definitions, let him mention the class of feet to which each of the following words belongs:

| | | | |
|---|---|---|---|
| Andiron | Doctor | Decant | Censure |
| Eminent | Fugitive | Incomplete | Winter |
| Delight | Defective | October | Medallion |
| Attentive | Terrible | Agony | Enervate |

A complete verse is called *acatalectic;* one which is deficient in any part is called *catalectic;* one which has a redundant syllable is called *hypermeter*, or *hypercatalectic.*

### SCANNING.

*Scanning* is the resolving of verses into the several feet of which they are composed, and bears a relation to versification, like that which parsing bears to etymology and syntax. As by *foot* is understood a combination of syllables with regard to their length, it may be proper to repeat that a long syllable is marked thus (¯), and a short syllable thus (˘); for example, dĕstrōy, nātĭon.

The different combinations of these syllables constitute the varieties of feet. In other languages, the Greek and Latin particularly, there is a vast number of feet. In the English language, though most of these may be found, many of them are combinations of other feet.

English poetry is usually scanned with the Iambus, the Trochee, and the Anapæst.

## *Of Iambic Verse.*

The *pure* Iambic verses have no other feet than the Iambic, and are uniformly accented on the second, fourth, sixth, and the other even syllables.

1. Iambic verse of one foot:

In sīght,
At nīght.

2. Of two feet:

Oŭr spōil | ĭs wōn,
Oŭr tāsk | ĭs dōne.

3. Of three feet:

Tŏ gūide | thĕir wāy, | ăppēars
Thĕ līght | ŏf ōth | ĕr sphēres.

4. Of four feet; in which measure, Sir Walter Scott wrote much of his poetry.

Oŭr vōi | cĕs tōok | ă drēa | ry tōne,
An ēch | ŏ ŏf | thĕ dūn | gĕon stōne.

5. Of five feet:

Fŏr mē | yŏur trīb | ŭtā | rў stōres | cŏmbīne.

This is what is called the *heroic measure*, and is commonly used in epic poetry. The following are the first two lines of a translation of Homer's Iliad:

Ăchīl | lĕs' wrāth | tŏ Grēece | thĕ dīre | fŭl sprīng
Ŏf wōes | ŭnnūm | bĕr'd, hēav'n | lў gōd | dĕss, sīng.

It will be seen that the terminating syllable is *long;* though, occasionally, the measure is varied by a *hypermeter*, or excessive syllable; and sometimes even the first syllable is long:

A guard | ian an | gel o'er | his life | presid | *ing*,
*Doubl*ing | his plea | sures, and | his cares | divid | *ing*.

It frequently happens that a stanza, or a continued strain, of this measure, is closed by a verse of six Iambuses. The concluding line is called an *Alexandrine*.

A need | less Al | exan | drine ends | the song,
Which like | a wound | ed snake | drags its | slow length | along.

The Iambic measure is not confined to any particular number of *feet;* but it requires the alternate long syllable.

An additional short syllable may be added to each of the species of Iambic verse; thus,

1. Complain | ing.
2. Upon | a mount | ain.
3. Alone | upon | her pil | low.
4. But come, | thou god | dess free | and gen | tle.
5. Who comes | in tears | shall jour | ney in | displea | sure.
6. He spake | and joy | suffused | the face | of her | that aid | ed.
7. To save | the souls | of men | he came, | to snatch | them from | death's pow | er.

There are various kinds of stanzas composed of Iambic verses.

### ELEGIAC STANZA.

An *elegiac stanza* is said to consist of four heroic verses, or lines, rhyming alternately:

Here rests | his head | upon | the lap | of *earth*,
A youth | to for | tune and | to fame | UNKNOWN;
Fair sci | ence frowned | not on | his hum | ble *birth*,
And mel | ancho | ly mark'd | him for | her OWN.

SPENSERIAN STANZA.

This stanza is so denominated from the author, Spenser, who wrote much in that particular combination of verse; each stanza consists of *eight* heroic verses, followed by an Alexandrine. It is also remarkable of this stanza, that the first verse is made to rhyme with the third; the second with the fourth, fifth and seventh; and the sixth with the eighth and ninth.

Nought under heaven so strongly doth allure
The sence of man, and all his minde possesse,
As Beauties lovely baite, that doth procure
Great warriours oft their rigour to represse,
And mighty hands forget their manlinesse;
Drawne with the powre of an heart-robbing eye,
And wrapt in fetters of a golden tresse,
That can with melting pleasaunce mollifye
Their hardned hearts, enur'd to bloud and cruelty.

SPENSER'S FAIRIE QUEENE.

The spelling of many of the words in the above quotation is antique; but the measure is forcible, and the expression full of weight. The following is another sample of the same species of stanza:

Can tyrants but by tyrants conquer'd be,
And Freedom find no champion and no child,
Such as Columbia saw arise, when she
Sprung forth a Pallas, armed and undefiled?
Or must such minds be nourished in the wild,
Deep in the unpruned forest, mid the roar
Of cataracts, where nursing nature smiled
On infant WASHINGTON? Has earth no more
Such seeds within her breast, or Europe no such shore?

BYRON.

*Iambic* verse of four feet occurs in psalms and hymns, and is usually denominated *common metre.*

So pil | grims on | the scorch | ing sand,
Beneath | a burn | ing sky,
Long for | a cool | ing stream | at hand,
And they | must drink | or die.

*Long metre* has four Iambuses:

Life is | the time | to serve | the Lord,
The time | t' ensure | the great | reward.

What is called *short metre* has three Iambuses in the first, second and fourth verses, or lines, and four in the third.

Here fix | my rov | ing heart,
Here wait | my warm | est love,
Till our | commu | nion be | complete
In no | bler scenes | above.

There is a stanza called *particular metre*, which is composed of Iam buses; thus,

The warb | ling notes | pursue,
And loud | er an | thems raise,
While mor | tals sing | with you
To our | Redeem | er's praise;
And then | my heart,
With e | qual flame,
And joy | the same, | perform | thy part.

## *Of Trochaic Verse.*

The Trochaic is the Iambic, deficient in its first syllable; it is of two syllables, and has its first syllable long, and the last syllable short. The verse is as follows:

Trēmblĭng, hōpĭng, līng'rĭng, flўĭng,
Ŏh! thĕ pāin, thĕ blīss ŏf dўĭng.

There are various kinds of trochaic verse. The first contains a trochee and a half, or rather an additional syllable, or hypermeter; like,

1. Spīrĭts | rīse,
Hōpe dĕ | pārt.

2. The following is an example of two trochees:

Spīrĭts | rīsĭng,
Sōuls sŭr | prīsĭng.

An additional syllable is sometimes used in the second form:

Gāthĕr | rēasŏn | whēre
Fīrst yŏu | fēlt thĕ | tēar.

3. The third species is formed of three trochees:

Ever | round our | altar.

This form admits of an additional syllable:

Cease, fond | nature, | cease thy | strife.

4. The fourth kind of trochaic verse consists of four syllables:

Linger, | gentle | spirit, | near us.

An additional syllable is seldom used in this kind of trochaic.

5. The fifth kind of trochaic is composed of five trochees; it is seldom used, unless it be in some facetious or ironical composition:

All that | walk on | foot or | ride in | chariots,
All that | dwell in | pala | ces or | garrets.

6. The sixth species of trochaic verse is composed of six trochees:

On a | mountain | stretch'd be | neath a | hoary | willow,
Lay a | shepherd | swain, and | view'd the | rolling | billow.

## *Anapæstic Verse.*

This verse is composed of *Anapæsts;* that is, feet of two short and one long syllable; as,

Ăt thĕ clōse | ŏf thĕ dāy | whĕn thĕ hām | lĕt ĭs stĭll.

Verses composed of single Anapæsts are frequently found in stanzas of songs; and the same is true of several of the other kinds of feet; but we may consider the first form of anapæstic verse as consisting of two Anapæsts:

Whĕre thĕ sūn | lŏves tŏ pāuse
Wĭth sŏ fōnd | ă dĕlāy,
Thăt thĕ nīght | ŏnlў drāws
Ă thĭn vēil | ŏ'er thĕ dāy.

An additional syllable may be admitted in this form:

Hĕ ĭs gōne | ŏn thĕ mōunt | ăin,
Hĕ ĭs lōst | tŏ thĕ fōr | ĕst,
Lĭke ă sūm | mĕr drĭed fōunt | ăin,
Whĕn oŭr nēed | wăs thĕ sōr | ĕst.

2. A very agreeable effect is produced by the use of the second form of this measure, which is composed of three Anapæsts; thus,

O ye woods, | spread your branch | es apace—
To your deep | est recess | es I fly;
I would hide | with the beasts | of the chase,
I would van | ish from ev | ery eye.

3. The third form consists of four Anapæsts:

For the field | of the dead | rushes red | on my sight,
And the clans | of Cullo | den are scat | ter'd in fight.

Or, with an additional syllable,

On the cold | cheek of death | smiles and ro | ses are blend | ing.

## *Dactylic Verse.*

Dactylic feet are rarely used alone in composition, in our language. There are, however, a few specimens to be found; as,

Frōm thĕ lŏw | plēasŭres ŏf | thīs fălln̆ | nātŭre.

Warriors and | chiefs! should the | shaft or the | sword
Pierce me while | leading the | hosts of the | Lord.

Bird of the | wilderness,
Blithesome and | cumberless,
Sweet be thy | matin o'er | moorland and | lea.
Emblem of | happiness,
Blest is thy | dwelling-place—
O! to a | bide in the | desert with | thee!

### OF COMBINATION.

The various kinds of verse which we have noticed, viz., the Iambic, the Trochaic, and the Anapæst, admit of frequent intermixtures:

Sōlĕmn, | bŭt bōld, | thĕ mān | ŏf Gōd | ăppēars.

The first foot (sōlĕmn) in the above line is a trochee; the remainder of the verse is iambic.

Mĭght lēarn | frŏm thĕ wīs | dŏm ŏf āge.

In this quotation, mĭght lēarn is an iambus, and the remaining feet are anapæsts.

The intermixture of feet in a verse is resorted to by poets to suit the movement, or measure, to the sense. The change caused by secondary feet is sometimes very sudden. An examination of more extended treatises will be useful and agreeable; meantime, it is hoped the scholar will be aided, in obtaining a proper appreciation of the powers and capabilities of the English language, by the simplicity and constant repetition which characterise this elementary work.

### POETIC PAUSES.

*Pauses* are a total cessation of voice, while speaking or reading. There are two kinds of pause—one for sense, and one for melody; these are perfectly distinct from each other. The pause for sense is called the *Sentential Pause;* that for melody, is called the *Harmonic Pause.*

The *Sentential Pauses* are those indicated by the signs of punctuation, viz., the comma, semicolon, colon and period.

The *Harmonic Pauses* have reference to the rhythm of the verse; they are divided into the *Final Pause* and the *Cæsural Pause.* These occasionally coincide with the *Sentential Pause*, though frequently they exist independently; that is, a pause is made in reading, which is not indicated by the relations of words, or the sense of the sentence.

### *Final Pause.*

The *Final Pause* occurs at the end of the verse which it closes, even though the sense is continued to the next line.

When there is not much regard to close measure, the very idea of verse is preserved by the *final pause;* without which, the composition would sink into a kind of half-measured prose. Take the oft-repeated example from Milton:

"Of man's first disobedience, and the fruit of that forbidden tree, whose mortal taste brought death into the world and all our wo, with loss of Eden, till one greater man restore us, and regain the blissful seat; sing, heavenly muse."

The above is the opening of Milton's sublimest poem; yet it sounds like prose. If read with a due regard to the *final pause*, however, it is more poetical:

Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our *wo*,
With loss of Eden, till one greater *man*
Restore us, and regain the blissful *seat:*
Sing, heavenly muse.

## *Cæsural Pause.*

The *Cæsural Pause* preserves the melody, without interfering with the sense. The reason that the sense is not affected by the *Cæsural Pause* is, that there is no change of voice; only a cessation.

The *Cæsura*, or *Cæsural Pause*, has relation to the melody, and is as follows:

Ask for what *end*′ the heavenly bodies shine.

Here, the *cæsural pause* is after the word *end*.

The pause does not return upon the same syllable, even in the same kind of verse. In heroic verse, it is usually on the fourth, fifth, or sixth syllable. We mark the *cæsura* by two accents (″).

Know then thyself;″ presume not God to scan;
The proper study″ of mankind is man.

A Being darkly wise,″ and rudely great.

## *Demi-cæsural Pause.*

There is also a division of the *cæsura*, called the *Demi-cæsura*, which divides the line into four parts. The *demi-cæsura* is marked with one accent (′).

Placed′ on an isthmus″ of a middle′ state,
A Being′ darkly wise″ and rudely′ great.

Sometimes, the regular returns of the *cæsura* and *demi-cæsura* give remarkable sweetness to the movement of the verse:

Warms' in the sun," refreshes' in the breeze,
Glows' in the stars," and blossoms" in the trees;
Lives' through all lives," extends through' all extent,
Spreads' undivided," operates' unspent;
Breathes' in our souls," informs our' mortal part,
As full,' as perfect," in a hair' as heart;
As full,' as perfect," in vile man' that mourns,
As in' the seraph" that adores' and burns.

In the first five lines, the first *demi-cæsural pause* is after the first syllable; in the last two, it follows the second syllable; but the first syllable of the sixth and seventh lines is *short*.

### RECAPITULATORY EXERCISES.

What do you understand by *accent*?
Give some examples.
Have all words of more than one syllable an accented syllable?
What do you understand by a secondary accent?
What is understood by QUANTITY?
How do you reckon quantity? (By *long* and *short* syllables.)
Of what use are long and short syllables?
Are unaccented syllables ever long?
How is the quantity when the accent is on a consonant?
How do you mark a long syllable?
How do you mark a short syllable?
What is EMPHASIS?
How do emphasis and accent resemble each other?
Does emphasis ever change the *quantity* of a syllable?
Does emphasis ever change the seat of accent?
Under what circumstances?
How would the accent be in those words without emphasis?
What is ALLITERATION?
What do you understand by VERSIFICATION?
How many kinds of verse do you distinguish?
What are they?
What is verse, or rhyme?
What is blank verse?
How many syllables are usual in each line of blank verse?
What do you understand by verse?
What do you understand by a hemistich?
What is a couplet, or distich?
What is a triplet?
What is a stanza, or stave?
What do you understand by *feet* in poetry?
How many kinds of feet are reckoned?
What are they?

Which of these are of two syllables?
How do you distinguish the trochee?
How do you distinguish the iambus?
How do you distinguish the spondee?
How do you distinguish the pyrrhic?
What are the feet of three syllables?
How do you distinguish the dactyl?
How do you distinguish the amphibrach?
How do you distinguish the anapæst?
How do you distinguish the tribrach?
What are feet that are called *principal?*
What do you call a complete verse?
What do you call a verse deficient in some part?
What do you call a verse with a redundant syllable?
What is SCANNING?
What do you say of pure iambic verses?
How are they accented?
Give examples of an iambic verse of different numbers of feet.
In what number of feet is heroic measure usually written?
What do you say of the terminating syllable?
Give an example of *hypermeter.*
What do you call a line of six iambics?
Give an example.
Can you add an additional short syllable to any species of iambic verse?
Give an example of the *hypermeter.*
What is an elegiac stanza?
From whom does the Spenserian stanza derive its name?
What constitutes a Spenserian stanza?
Give examples of this measure.
What do you say of iambic verses of four feet?
What number of feet has the long measure?
How do you dispose of the iambics in short metre?
What do you say of the trochaic verse?
Give examples of the different kinds of this measure.
What do you know of anapæstic verse?
Give examples.
Of what does anapæstic verse consist?
Give examples of the different kinds of anapæstic verse.
Of what does dactylic verse consist?
Scan the specimens given.
Do the various kinds of verse admit of combination, or intermixture?
Scan the line, or verse, and tell of what feet it is composed.
What do you understand by a poetic pause?
How many kinds of pauses are there, and what are their names?
What do you call the pause for sense?

How do you denominate the pause for melody?
What are sentential pauses?
What are harmonic pauses?
How many kinds of harmonic pauses are there, and what are they?
Do these harmonic pauses ever correspond with the sentential pauses?
Where does the final pause occur?
Do you use the final pause, even though the sense is incomplete?
Of what use is the final pause?
What is the cæsural pause?
Why is not the sense affected by a cæsural pause?
To what does the cæsural pause relate?
Does the cæsura return upon the same syllable in each verse?
How is the cæsura marked?
Where is the cæsural pause in heroic verse?
What office does the demi-cæsural pause perform?
How is the demi-cæsura marked?

## PUNCTUATION.

PUNCTUATION is the art of dividing written sentences by particular signs or points, for the purpose of distinguishing with precision the meaning which the author intends to convey.

The signs, or marks, are thus denominated:

| | |
|---|---|
| , comma. | — dash. |
| ; semicolon. | ? note of interrogation. |
| : colon. | ! note of admiration. |
| . period. | ( ) parentheses. |

### COMMA.

1. The comma is used when the complement precedes its primary sentence; as,

"With these prospects, he left his country."
"In this dim cave, a Druid sleeps."
"Of man, what shall I sing?"

2. When several important complements occur in succession, they are not only separated from the verb, but from each other; as,

"We may find that a broad river, or a lofty chain of mountains, by stopping the march of war or of emigration, becomes the boundary, not of governments merely, but of languages and literature, of institutions and character."

3. When the verb follows the complement of its nominative case, it is preceded by the comma; as,

"The indifference of a cherished friend, is the highest mortification to a sensitive mind."

4. When the complement of a transitive verb precedes its objective case. it should be preceded and followed by the comma; as,

"I remember, with gratitude, all your favors."

5. The nominative case, independent, if it begins a sentence, is followed by the comma; as,

"My child, follow these precepts."

If the nominative case, independent, should occur in the middle of a sentence, it should be preceded and followed by the comma; as,

"I am, dear sir, your affectionate friend."

"Yet marvel not, Sir Childe, that I
Am sorrowful in mind."

"For thou, my lyre, and thou, my heart,
Shall never more in spirit part."

6. When the conjunctions are omitted, the comma is added; as,

"Art, glory, freedom fail, but nature still is fair."

7. Almost every species of ellipsis, requires the comma; as,

"The man, tainted with sin, turns, with disgust, from holiness."

8. Nouns in apposition, having adjectives, should be separated by the comma; as,

"Peter the Great, Emperor of Russia, did much to advance civilization."

9. Nouns in apposition, without the complement, seldom require the comma; as,

"My brother Edward has arrived."

10. When words are placed in opposition to each other, or with some marked variety, they require to be distinguished by the comma; as,

"Though deep, yet clear; tho' gentle, yet not dull;
Strong, without rage; without o'erflowing, full."

"Good men, in this frail, imperfect state, are often found, not only in union with, but in opposition to, the views and conduct of one another."

11. The words *nay*, *so*, *hence*, *again*, *first*, *secondly*, *formerly*, *now*, *lastly*, *once more*, *above all*, and all other words of the same kind, and pronouns of a similar import, must be separated from the context by a comma; as,

"Nay, do not shudder at my tale;
Though dark the shade, yet safe the vale."

"Secondly, we propose answering the usual objections."
"Formerly, her southern boundaries extended only to the Floridas."
"In the first place, we are instructed by him in our relative duties."

In most of the foregoing rules and examples, great regard must be paid to the length of the clauses, and the proportion which they bear to one another.

An attention to the real sense of the passage, and to the clear and perspicacious communication of it, will, with the aid of the preceding rules, enable the student to ascertain the places for inserting the comma.

## SEMICOLON.

The semicolon is inserted after a part of a compound sentence, which makes complete sense; as,

"Hope leads us to the grave; and Charity attends us to heaven."
"The feelings which animated him, were his life; the very essence of that existence which he prized."
"The path of truth is a plain and safe path; but that of falsehood is a perplexing maze."

"Thus with delight we linger to survey
The promised joys of life's unmeasured way;
Thus, from afar, each dim-discovered scene
More pleasing seems than all the past hath been;
And every form, that fancy can repair
From dark oblivion, seems more pleasing there."

13. Sentences which would require a period, if alone, should be marked by the semicolon, when they serve to continue an idea; as,

"His learning was pedantry; his charity, ostentation; his humility, deceit; and his whole deportment, hypocrisy."

"Heaven is the region of gentleness and peace; hell, of fierceness and animosity."

## COLON.

14. The colon is used to divide a sentence into two or more parts, less connected than those which are separated by a semicolon, but not entirely independent; as,

'The well-bred man desires to please: the coxcomb, to shine."
"When we look forward to the year which is beginning, what do we behold there? All, my brethren, is a blank to our view: a dark unknown presents itself."

15. The colon is used when one clause of the sentence is a deduction from the other; as,

"Do not flatter yourself with an idea of perfect happiness: there is no such thing on earth."

"Rebuke the erring in private: public reproof hardens."

16. The colon is also used in introducing a quotation; as,

"One cannot go wrong for examples in any part of the book; and at the first opening, the following instance meets the eye:

"Nathos clothed his limbs in shining steel. The stride of the chief is lovely: the joy of his eye, terrible. The wind rustles in his hair. Darthula is silent at his side: her look is fixed on the chief."

"He rose amid the throng, and thus began:
Assembled peers of this our middle state."

17. But when a quotation is brought in obliquely, by the conjunction *that*, the comma is used; as,

"Whatever you may think of wealth, Pope says, that virtue alone is happiness below."

18. When the sentences, separated by a colon, are connected by adverbs or conjunctions, the colon might in general give place to the semicolon.

### PERIOD.

19. The period, or full point, marks a full and independent sentence; as,

"Fear God."

"Never neglect the performance of a duty."

"There were, surely, always pretenders in science and literature, in every age of the world; nor must we suppose, because their works and their names have perished, that they existed in a smaller proportion, formerly, than now."

20. The period should always be used after an abbreviated word; as, "Geo. Washington;" "M. C.;" "O. S.;" "MSS.;" "Nem. con.;" "Va.;" "Mass."

### DASH.

21. The dash is used when the sentence terminates abruptly; as,

"Here lies the great—false marble, where?
Nothing but sordid dust lies here."

It is also used when a significant pause is required; as,

——— "With all his might and main,
March'd up the hill, and then—march'd down again."

22. The dash is sometimes used after the comma, when the pause is to continue to an unusual length, and also when some words are omitted; as,

"Beauty and strength, combined with virtue and piety,—how lovely in the sight of men!"

"Something there is more needful than expense,
And something previous ev'n to taste;—'tis sense."

### NOTE OF INTERROGATION.

23. The note of interrogation is used at the end of a sentence which asks a question; as,

"Who wrote the book?"
"Will they produce many specimens like these?"

"Shall we grow weary in our watch,
And murmur at the long delay?
Impatient of our Father's time,
And His appointed way?"

24. Sentences apparently interrogative in their construction, but which are used only to declare that a person asked a question, do not require the point of interrogation; as,

"The people were not a little alarmed at the phenomenon; one, however, gathered courage sufficient to ask me *how I could sail in the air!*"

To be interrogative, the conclusion of this sentence should stand thus: "How can you sail in the air?"

### NOTE OF ADMIRATION.

The note of admiration is used in some sudden exclamation of surprise, joy, grief, fear, &c.; as,

"Ah!" "Alas!" "Amazement!" "Are we yet alive!"
"What a wondrous favor!" "Oh, hope! 'twas all deceit!"

24. This sign is also employed in addressing a person or an object with emotion; as,

"Glenara! Glenara! now read me my dream!"

"A wretch! said they, the bird to slay,
That made the breeze to blow!"

"Roll on, thou deep and dark blue Ocean—roll!"

### PARENTHESIS.

25. A parenthesis is a clause containing some information, or useful remark, which may be omitted without injuring the construction; as,

"And if, as I doubt not, France, at this time, is more virtuous (notwithstanding the demoralizing effects of the Revolution and its wars) than at any former period, it is owing to the diffusion of knowledge which has followed the subversion of feudalism, and the regeneration of the provinces."

"Night visions may befriend: (as sung above:)
Our waking dreams are fatal! How I dreamt
Of things impossible! (Could sleep do more?)
Of joys perpetual in perpetual change!"

"The cottage gleaming near the tuft of trees,
———— Where fancy sees
(For credulous fancy still her dreams will weave)
Him whose low fate no restless cares deceive."

26. It will be noticed that the use of this sign does not supersede the necessity of the others.

27. Sentences dependent on the relative pronoun, should not be included in the parentheses.

### OTHER SIGNS.

The following signs and marks are likewise in use:

| | |
|---|---|
| Apostrophe ' | Index ☞ |
| Quotation " " | Paragraph ¶ |
| Hyphen - | Section § |
| Breve ˘ | Asterisk * |
| Caret ∧ | Asterism ⁂ |
| Diaræsis ¨ | Ellipsis ——— |
| Brackets [ ] | Brace } |
| Acute accent ′ | Dagger † |
| Grave accent ‵ | Double dagger ‡ |
| Parallel ‖ | |

28. The apostrophe is used in the contraction of words; as, *declin'd* for *declined; 'tis* for *it is; tho'* for *though; we're* for *we are.*

It is also used in the formation of possessives; as, *John's, mother's, the boy's.* Both these uses are exemplified in the following lines:

"By human pride or cunning driven
To mis'ry's brink."

29. The quotation marks a sentence which is borrowed; as,

"A little learning is a dangerous thing."

30. The hyphen is employed in connecting compound words; as, *low-voiced, myrtle-wreath, to-morrow, mother-in-law.*

It is also used when a word is so divided that the former part ends one

line, and the latter begins the next. The hyphen should, in this case, terminate the first line, and not begin the second.

31. The diaræsis placed over one vowel gives it a sound independent of the other letters accompanying it; as, *idëa*, *Aï*, *Caën*.

"But kind Eëtion, touching on the shore,
The ransom'd prince to fair Arisbe bore."

32. Brackets enclose a word or sentence intended to give some explanation, supply some deficiency, or rectify some mistake; as,

"The party shall march out with the honors of war, [not agreed to,] colors flying, &c."

"The man was taken to the [city] hospital."

"The book was stole [stolen]."

The bracket and parenthesis are frequently used indiscriminately in printing.

33. The *acute* accent is used to mark a rising, and the *grave* a falling inflection of the voice; as,

"Will you réad, or wrìte?"

34. The index (☞) directs to something remarkable.

The paragraph (¶), when used, is placed at the beginning of a new subject of discourse.

The section (§) marks a small division of a discourse, chapter, or work.

The asterisk (*) serves as a reference.

The asterism (*⁂) is placed before a long note, without a reference.

The ellipsis (——), or several asterisks (****), denote the omission of some part of a word or sentence; as,

"Mr. M—— was there."

"I saw him at the th****e."

The brace ( } ) connects two or more lines with each other, or with something that has a dependence on them.

The dagger (†), the double dagger (‡), the parallel (||), the numeral figures, letters of the alphabet, and many of the preceding signs, are used for marginal references.

## CAPITAL LETTERS.

The scholar should begin with a capital letter:

1. The first word of every book, chapter, note, or any piece of writing.

2. The first word after a period; and, if two sentences are totally independent, after a note of interrogation; as,

"Behold, yon breathing prospect bids the Muse
Throw all her beauty forth. But who can paint
Like nature? Can imagination boast,
Amid its gay creation, hues like hers?"

3. The appellations of Deity; as, God, Jehovah, Supreme Being, Lord, Providence.

4. All proper names of persons, places, streets, mountains, rivers, ships, &c.; as, George, Philadelphia, Cornhill, Alleghany, Delaware, Tuscarora.

5. All adjectives derived from proper names; as, Grecian, American, Smithsonian.

"I'd rather range with Edward there,
Than reign an English queen."

6. The first word of a quotation, regularly introduced; as,

"The last words of Lawrence were, 'Don't give up the ship.'"
"He replied, 'I have not come to destroy.'"

When the quotation is brought in after a comma, the capital is not used; as,

"Solomon says, that 'a wise son maketh a glad father.'"

7. Every noun and principal word in the title of a book; as, The American Constitutions; Webster's Dictionary of the English Language.

8. The first word of every line of poetry; as,

"Thus let me live, unseen, unknown;
Thus unlamented, let me die,
Steal from the world, and not a stone
Tell where I lie."

9. The pronoun I, and the interjection O. Some other words, remarkably emphatic, or the principal subject of the composition, may begin with capitals.

THE END.

LIBRARY OF CONGRESS
0 003 238 380 4